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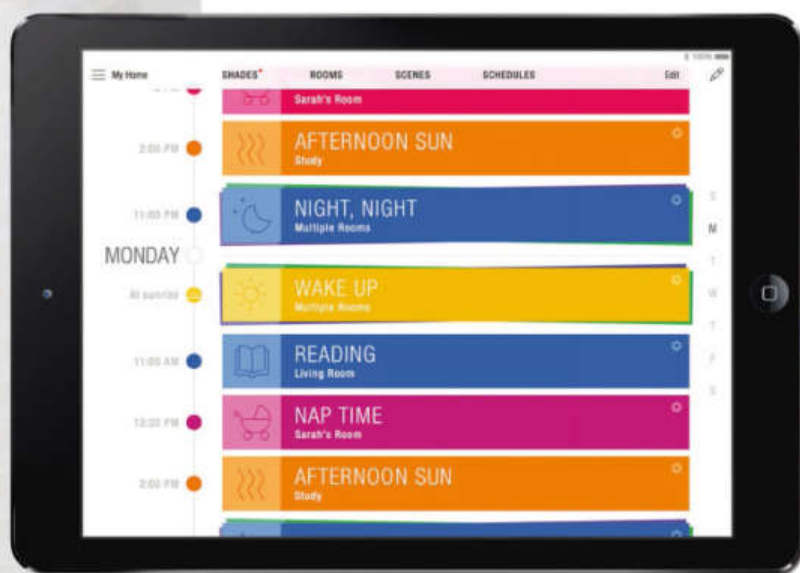
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The welcoming parlor of a rebuilt 1850s New York City townhouse.

FEATURES

150 RETURN ENGAGEMENT

A ramshackle 19th-century Greenwich Village townhouse is reborn with period panache. **By Christopher Mason**
Architecture by Peter Pennoyer Architects
Interiors by Shawn Henderson Interior Design

160 FULLY COMMITTED

A celebrated decorator shares her tale of falling hard for a 1930s bungalow in Santa Barbara. **By Madeline Stuart**
Interiors by Madeline Stuart & Associates

170 VIRTUOSO PERFORMANCE

The reimagined triplex of a music-loving family hits sky-high notes in New York City. **By Dan Shaw**
Architecture by SLR Design
Interiors by Victoria Hagan Interiors

180 HIGH IMPACT

Blue-chip art patrons Amy and John Phelan give their Aspen residence a mod makeover. **By David Colman**
Architecture and interiors by Stonefox Architects

190 IN A NEW LIGHT

A sprightly flair infuses an invitingly updated 1920s Manhattan penthouse. **By Raul Barreneche**
Architecture by John B. Murray Architect
Interiors by Cullman & Kravis Inc.

202 RESTORATION DRAMA

A fabled New Jersey mansion is ravishingly reinvigorated. **By William L. Hamilton**
Architecture by Selldorf Architects
Interiors by M. Frederick Interiors

(CONTINUED ON PAGE 22)

VOLUME 72 NUMBER 11



Cover: A staircase spirals through a Manhattan home renovated by architect Peter Pennoyer and designer Shawn Henderson. "Return Engagement," page 150. Photography by Eric Piasecki; produced by Howard Christian.



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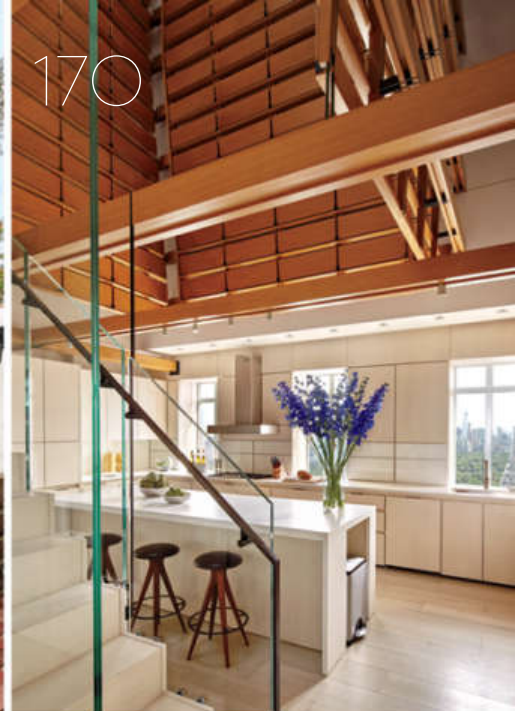
CONTENTS



66



160



170



202



180

Clockwise from top left: Porcelain by J. L. Coquet for Michael C. Fina. An alfresco lounge area at designer Madeline Stuart's home in Santa Barbara, California. A lofty Manhattan kitchen by architectural designer Stephen Lee and decorator Victoria Hagan. Art collector Amy Phelan stands with a Tom Sachs sculpture at her Colorado retreat. Gilding high-lights the paneled living room walls at Faircourt, a historic New Jersey estate.

DEPARTMENTS

53 DISCOVERIES

The best in design, culture, and style

66 SHOPPING

Produced by Parker Bowie Larson

72 SHOPS: A NEW CHAPTER

The Rizzoli bookstore reemerges in a glam New York spot. **By Sam Cochran**

74 SHOWROOMS: INSIDE OUT

Foster + Partners crafts a dazzling Manhattan flagship for kitchen-and-bath powerhouse Porcelanosa. **By Sam Cochran**

76 DEBUT: FASHION STATEMENT

Kate Spade's home furnishings exude the label's signature snappy spirit. **By Hannah Martin**

78 PARTIES: THE WILD BUNCH

The Animal Rescue Fund of the Hamptons inventively honors tastemaker Peter Marino. **By Bettina Zilkha**

80 GOOD WORKS: HELPING HANDS

With a new state-of-the-art SoHo building, the nonprofit God's Love We Deliver ushers its vital mission into the future. **By Jen Renzi**

86 ART SCENE: MAN OF SUBSTANCE

Exploring the poetry of materials and found objects, Nari Ward creates deeply resonant works of art. **By Tessaly La Force**

88 DESKSIDE: THE LUXURY LAB

Designer Brian J. McCarthy's New York office is as chic as the interiors he devises. **By Christopher Mason**

96 FIRST PERSON: IN FULL FLOWER

An admired lifestyle guru writes about the trials and triumphs that went into cultivating her Connecticut garden. **By Carolyn Roehm**

104 ARTISAN: THE GLEAM TEAM

Rapturously reflective rooms are Cavallo/Mirror Fair's forte. **By Christine Schwartz Hartley**

106 ARTISAN: VIEW MASTER

Decorative painter Lucinda Oakes conjures lush trompe l'oeil vistas. **By Nicole Swengley**

(CONTINUED ON PAGE 30)

PRADA
EYEWEAR













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CONTENTS

118



Clockwise from above: The London Street lantern by Bevolo Gas and Electric Lights. Porcelanosa's New York showroom, designed by Foster + Partners. A glass-walled salon at Cavallo/Mirror Fair. Mick De Giulio's remake of an Italian kitchen. Decorator Brian McCarthy's office.



74



104



88



114

108 ARTISAN: CLASSIC REVIVAL

Lison de Caunes—who helped bring back straw marquetry—is the sumptuous art's go-to master.
By Ian Phillips

110 REINVENTION: DEPTH CHARGE

Thanks to designer David Kleinberg, a Central Park West apartment gets a soulful attitude to match its transcendent views. **By Brad Goldfarb**

114 RENOVATION: THE ITALIAN JOB

Design star Mick De Giulio serves up the ultimate kitchen for a Coppola family palazzo in southern Italy. **By Jacqueline Terrebonne**

118 ESSENTIALS: MARKET REPORT

Smart products for stylish renovations.
Produced by Parker Bowie Larson

130 TRAVELS: VIENNA

Cutting-edge culture animates the historic charm of Austria's capital.
By Zeke Turner

138 ESTATES: ON THE MARKET

Houses worth dreaming about.
By Geoffrey Montes

214 VIEWPOINT: REMEMBRANCE OF THINGS PAST

The destruction of ancient Syrian temples by ISIS spawns an initiative to document at-risk treasures.
By Sam Cochran

IN EVERY ISSUE

- 34 ARCHDIGEST.COM EXCLUSIVES
- 44 EDITOR'S PAGE **By Margaret Russell**
- 49 LETTERS
- 213 SOURCES The designers, architects, and products featured this month.
By Julie Daniels

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A barn turned game room at a New England estate revamped by India Mahdavi.

COUNTRY COOL

Want more renovation inspiration? Check out our roundup of barns that have been transformed from rustic to ravishing. These pastoral gems will leave you fantasizing about your own rural redo.

archdigest.com/go/convertedbarns



ROVING EYE

Join AD on a grand armchair tour of Europe through the work of photographer Markus Brunetti, who has spent years capturing the façades of venerable cathedrals and other monuments in exquisite detail.

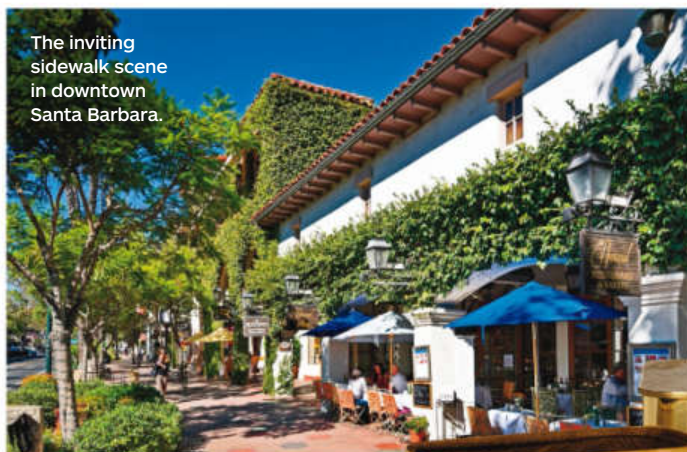
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Left: Cortegaça, Paróquia de Santa Marinha, a 2013–14 photograph by Markus Brunetti.

COASTAL BLISS

If designer Madeline Stuart's elegantly laid-back bungalow in Santa Barbara, California (page 160), sparks thoughts of a visit to the picturesque city, don't miss our shortlist of her favorite local spots.

archdigest.com/go/madelinestuartguide



The inviting sidewalk scene in downtown Santa Barbara.

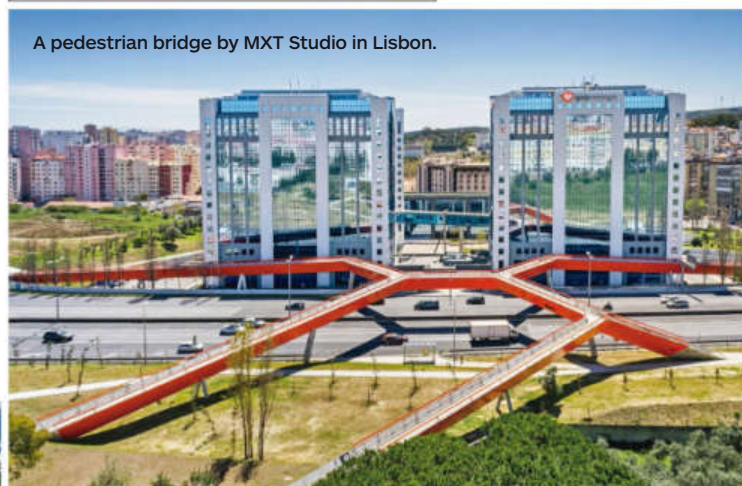
COCKTAIL CHIC

Whether planning a holiday party or simply spending a quiet night at home, serve your drinks in style with our picks of the best new bar accessories.

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New barware by Jay Jeffers for Arteriors.



A pedestrian bridge by MXT Studio in Lisbon.

WALK THIS WAY

From a daring overpass in Lisbon, Portugal, to a canal crossing conceived by artist Olafur Eliasson in Copenhagen, the pedestrian bridges in our slide show are destinations in their own right.

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CLOCKWISE FROM TOP LEFT: JASON SCHMIDT; MARKUS BRUNETTI/COURTESY OF YOSHI MILO GALLERY, NEW YORK; JOÃO MORGADO; STUART TYSON; IAN DAGNALL/ALAMY



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BEFORE



From top: The Michael Kors Building in SoHo, the new headquarters of God's Love We Deliver. The charity's former home, a circa-1952 redbrick structure. I was given a hard-hat tour of the construction site last October. GLWD president and CEO Karen Pearl (center) and board member Melissa Rivers with me at the opening celebration in June. For information about the organization, go to glwd.org.



Before-and-after projects are some of the most inspiring, idea-packed features in *Architectural Digest*, but typically each of those makeovers directly affects only the people living in the home. This month, though, we report on a renovation that will impact thousands: the new

headquarters of God's Love We Deliver (GLWD), a New York-based charity that provides nutritious, high-quality meals to low-income individuals suffering from a wide variety of debilitating illnesses. The nonprofit had operated for decades out of an antiquated two-story building, which had become increasingly cramped as the number of people depending on the group's programs kept growing. A few years ago, a capital campaign to fund a bigger, better, more soulful replacement was launched.

Today GLWD occupies six floors of sun-drenched spaces, among them a commercial-grade kitchen, sleek offices and meeting areas, and terraces overflowing with herbs and produce. Efficiency has been vastly improved, and now even more people and their families can be served. Like all great renovations, this one involved a devoted team—from the charity's extraordinary staff and generous benefactors to key architecture, design, and landscape experts to longtime board members, myself included. And because many of the people who worked on the building are passionate supporters of GLWD, the renovation was far more than a construction project; it became a mission. This special charity is clearly close to my heart, as it is for several of my Condé Nast colleagues, but there are countless remarkable organizations across the country doing vital philanthropic work—and we hope you'll get involved with one near you. As GLWD has taught me, our world always needs more helping hands.

MARGARET RUSSELL, Editor in Chief
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ONE-ON-ONE WITH TINA NICOLE

Tina Nicole and Khai Mai founded **Nathan Anthony** in 2005 and have grown the business into one of the country's most sought-after modern furnishings companies. Find out about Tina Nicole's design inspirations, her passion for the furniture-making process, and the future of Nathan Anthony. Read the interview at archdigest360.com.

For more information on Nathan Anthony, visit nafurniture.com



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LETTERS



From left: The September cover. Derek Lam's Neal Beckstedt-designed New York apartment.

DESIGN THERAPY

When it comes to decorating, my wife and I are polar opposites, so you can imagine the challenges we face in designing our home. But who needs a marriage counselor when you have *Architectural Digest*? September's feature "Laid-Back Luxe" was both instructional and inspirational. If Derek Lam and Jan-Hendrik Schlottmann can combine their "complementary aesthetic sensibilities," why can't we?

THOMAS HAYNES
Atlanta

MOVING PICTURES

I have been an *AD* subscriber for more than 40 years. The photography of your interiors is superb, especially the stories shot by Pieter Estersohn. I compare him to [the painter] J.M.W. Turner because he is able to capture the sublime effects of light with his camera. It was nice to see his work on your August cover.

KALANI ENGLÉS
Portola Valley, California

CAMP COUNSELING

The Lake Placid home in the August edition ["Color It Calm"] is lovely, but it is not "a modern adaptation of an Adirondacks great camp," as described. Those retreats were rustic compounds in which wood and stone predominated

in artistic fashion; the only rustic aspect of this dwelling is the overshadowed wood-shingle siding. It would fit well in upper-class suburbs, seaside resorts, and the Virginia countryside. Putting it on Lake Placid does not make it an Adirondack camp, great or otherwise.

HOWARD KIRSCHENBAUM
Tupper Lake, New York

COOL CUSTOMER

The article about Martha Stewart's Skylands estate ["Maine Attraction," July] reminded me of a story I was told by the late Elinor Gordon, a renowned dealer of Chinese porcelain. Martha had admired pieces in her shop, explaining there were similar ones in a house she'd just bought on Mount Desert Island. Mrs. Gordon said, "You must have purchased the home of Edsel and Eleanor Clay Ford." A surprised Martha asked her how she knew, and Mrs. Gordon replied, "I sold the Fords the porcelain."

MARY KUHZRTZ
East Dennis, Massachusetts

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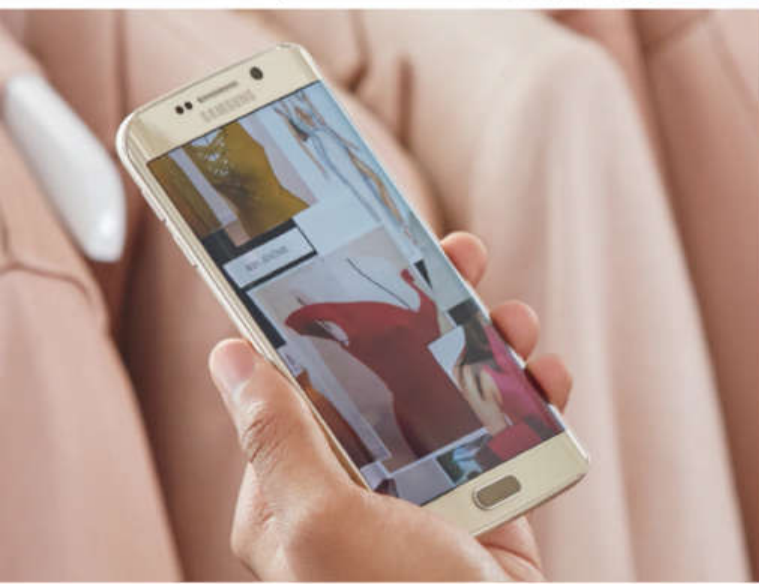
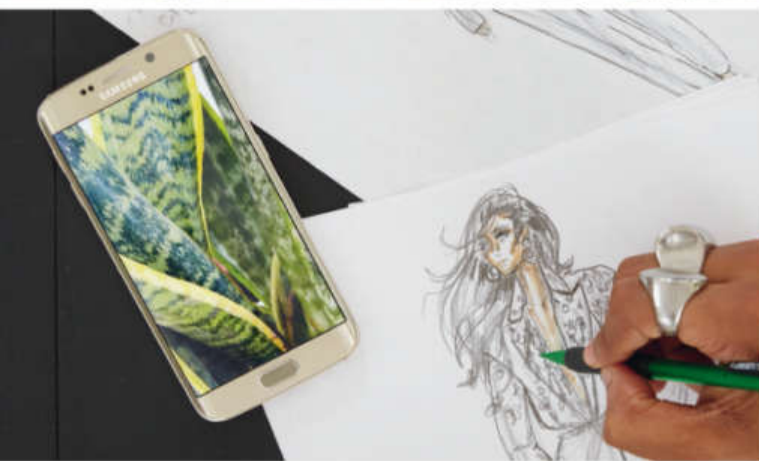
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HOTELS IN THE GROOVE

The university town and burgeoning tech hub of Durham, North Carolina, is having a moment, due to a stellar batch of new restaurants and hotels. Chief among them is, aptly, the Durham (pictured here), a downtown boutique property from hotelier Craig Spitzer that occupies the former Home Savings Bank building. The design firm Commune revamped the 1969 structure with a retro-chic scheme, employing period-appropriate materials and →

DISCOVERIES

finishes like raw walnut and high-gloss laminate. The cheerful palette and streamlined furnishings were influenced by iconic midcentury designs such as Arne Jacobsen's 1960 concept for Copenhagen's SAS Royal Hotel and the art that Bauhaus stars Anni and Josef Albers produced while teaching at North Carolina's progressive Black Mountain College. A pattern by Anni Albers inspired the carpet and the wall tile in the lobby and corridors, notes Commune cofounder Roman Alonso, while the light fixtures in the lobby-level restaurant are an homage to those in Tokyo's landmark Hotel Okura. "We knew that hotel was scheduled for demolition, and we wanted to honor its legacy," Alonso explains. As with all of Commune's projects, locally sourced items—patchwork coverlets by Raleigh Denim, for example—are found throughout. Acclaimed chef Andrea Reusing oversees both the rooftop bar and the buzzy restaurant, where she serves her updated takes on American classics. *From \$289/night; thedurham.com* —ALYSSA BIRD



Above, from left: The lobby at the Durham, a new retro-style hotel in Durham, North Carolina. The hotel's restaurant, helmed by chef Andrea Reusing.



EXHIBITIONS

Action Hero

One could say that the work of American artist Alexander Calder is moving in every sense—his signature hanging mobiles literally twist and turn as they stir the imagination with their abstract shapes and pops of color. This fall, more than 100 of his kinetic creations will go on view in "Alexander Calder: Performing Sculpture," a major survey at London's Tate Modern museum. His best-known pieces may simply dance with the wind, but others are delightfully motorized. Case in point: *Black Frame*, a 1934 wall-mounted wonder with a helix, disk, and ball that mechanically rotate, flip-flop, and spin. The show offers captivating reminders that Calder, who trained as an engineer before turning to art, was nothing if not an innovative force. *November 11, 2015, to April 3, 2016; tate.org.uk* —SAM COCHRAN

Left: Alexander Calder's *Black Frame* (1934), part of an exhibition at London's Tate Modern museum.

FROM TOP: SPENCER LOWELL (2); COURTESY OF THE CALDER FOUNDATION, NEW YORK/ART RESOURCE, NY ©ARS, NY AND DACS, LONDON, 2015



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DISCOVERIES



The Campana Brothers' Fitas bent-brass buffet (2013), which will be presented by Friedman Benda at this fall's Salon Art + Design fair.

FAIRS BEST IN SHOW

Now in its fourth year, the Salon Art + Design fair, cosponsored by *Architectural Digest*, has established itself as one of New York's most electrifying events for collectors. More than 50 top international dealers—London's David Gill Gallery, Paris's Galerie Kreo, and Stockholm's Modernity among them—will fill the Park Avenue Armory November 12–16 with

everything from 18th-century cabinets to whimsical seating by today's cutting-edge talents. One of the most highly anticipated first-time exhibitors is Milan's Nilufar, which debuts with lighting designer Lindsey Adelman's new Fringe series—long-armed fixtures dripping with delicate brass chains. thesalonnny.com, armoryonpark.org —MITCHELL OWENS

SHOPS Star Treatment

Salvatore Ferragamo's remodeled Beverly Hills flagship is a return to form of sorts: As a young man, in 1914, Ferragamo moved to the U.S., spending several years in Los Angeles creating footwear for a galaxy of cinema stars before going home to Italy. Studio Sofield's lavish transformation—a debonair look that's markedly different from the brand's other stores—channels the spirit of that decadent pre-Depression era, paying tribute to Hollywood's early days and the glories of Art Deco in a streamlined scheme replete with silver travertine, rose marble, and satin aluminum. ferragamo.com —MAYER RUS



From left: Salvatore Ferragamo's Beverly Hills flagship. The new Deco-inflected interior by Studio Sofield.

TECH SCREEN REFRESH

A bevy of apps dedicated to interior design and home improvement is making tasks that once demanded an arsenal of tape measures, paint decks, notebooks, and floor plans much simpler—and a lot more fun. —HANNAH MARTIN



ROOOMY With the ability to convert 2-D photos into 3-D renderings, Rooomy allows homeowners and designers to envision different configurations of art and furnishings in a specific space, with direct links to retailers when they settle on the perfect pieces. rooomy.com



HOUSEPAD The brainchild of 1stdibs founder Michael Bruno, Housepad stores notes and visual instructions on household maintenance—shareable with family, guests, and staff. Decorators can use the to-the-trade component to catalogue a home's furnishings. housepadapp.com



PAPER BY FIFTYTHREE Newly available for the iPhone, the Paper app lets users make sketches and take handwritten notes that can be combined with photos and typed text. It's a popular tool for architects and designers like Daniel Libeskind and Kelly Wearstler. fiftythree.com

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SHOWROOMS SMOOTH TRANSITION

The old real-estate maxim “Location, location, location” figured in the Rug Company’s recent move to a building half a block down East 59th Street from its previous Manhattan spot. “It was important to stay in the city’s design hub—we’re just steps from the D&D Building,” says the firm’s cofounder Christopher Sharp, referring to the collective of showrooms across the street. The new space, in a brick-fronted low-rise with a steel-framed glass entry, has a kinky, inviting vibe. Velvet-upholstered vintage and midcentury-inspired furnishings are joined here and there by metallic touches: half-dome fiberglass lamps lined in gold leaf, reception desks embellished with brass studs in a Greek-key motif. Meanwhile, the vibrant handmade

rugs of the brand’s contemporary collection are arrayed on walls as well as floors—from Alexander McQueen’s brilliant butterfly patterns to Diane von Furstenberg’s slinky leopard design to the swirl variations of Paul Smith. “Ultimately it’s about product, service, and convenience,” Sharp says. “We aim to deliver on all three.” At 219 E. 59th St., New York, NY; therugcompany.com —JULIE COE

Above: The Rug Company’s new midtown Manhattan showroom.



From top: Renovation in progress at the Musée Rodin in Paris. The façade of the Hôtel Biron, the museum’s home.



ARCHITECTURE

Return to Splendor

Museum lovers have much to be thankful for this season, with the reopening of three treasured institutions. On November 12 Paris’s **Musée Rodin** (musee-rodin.fr) will unveil the fruits of a three-year renovation of its 18th-century home, the Hôtel Biron, once the residence of the great French sculptor. Forlorn parquet floors have been replaced, wood paneling repainted, and never-before-exhibited plaster works unearthed for display. The next day, Washington, D.C.’s **Renwick Gallery** (americanart.si.edu), where the Smithsonian American Art Museum presents its contemporary craft and decorative arts program, will cut the ribbon on its refreshed digs. A state-of-the-art LED system and other upgrades promise to showcase the gallery’s holdings in a new light, while a striking red carpet designed by Parisian architect Odile Decq ascends the Second Empire building’s grand central staircase. And in Hartford, Connecticut, the **Wadsworth Atheneum Museum of Art** (thewadsworth.org)

recently welcomed visitors back to its revamped 1915 Morgan Memorial Building, capping off a \$33 million multistage overhaul of its entire historic campus. The museum’s trove of European paintings has been rehung salon style in the Renaissance Revival Great Hall—and the collection has never looked better. —S.C.

FROM TOP: FRAN PARENTE; PATRICK TOURNEBOEUF/OPPIC/TENDANCE FLOUE; RINDOFF/LE SEGRETAIR/GETTY IMAGES



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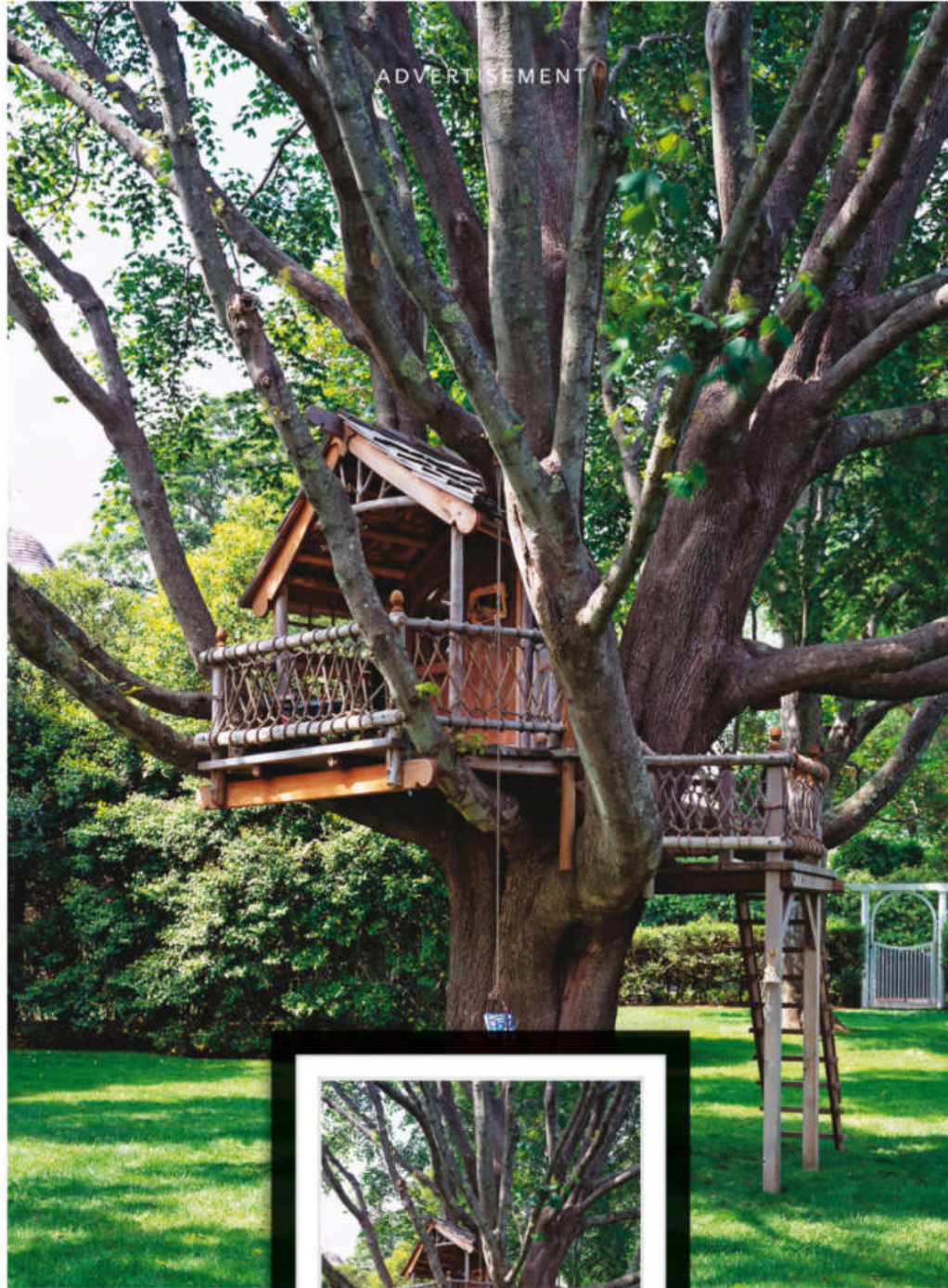
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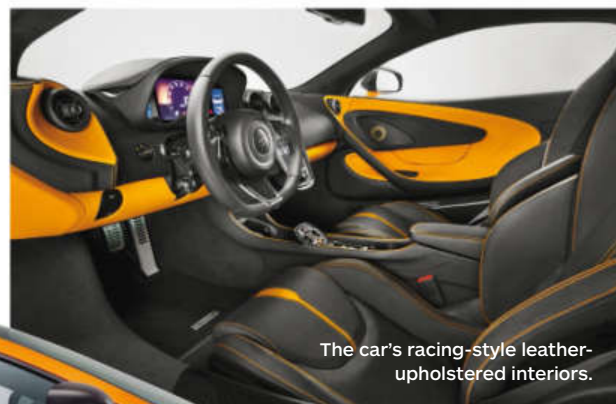
Hot Wheels

With its new supercar, the glam 570S, McLaren Automotive is set to establish its reputation in the U.S. (where it's occasionally confused with stroller manufacturer Maclaren). Until now the British carmaker has offered only small-batch models priced to compete with Ferraris and Lamborghinis, but the 570S—with a cost comparable to that of Porsche's 911 Turbo S—will lead a production push that will eventually more than double McLaren's annual global output. "Chances that you'll see one of our cars on the road are greatly increasing," says Robert Melville, the company's chief designer. Indeed, the two-seater will be hard to miss, its arresting aerodynamic profile reflecting the brand's every-shape-has-a-reason engineering. Despite impressive specs, including a 3.1-second sprint from zero to 60 m.p.h., the 570S is meant to be more of an everyday ride than McLaren's other models. Its gull-wing doors open within a smaller footprint, there's more room for luggage, and the napa-leather interiors suit both Rodeo Drive and the raceway. "The goal," Melville says, "was to invite more life in." From \$184,900; cars.mclaren.com —JESSE WILL

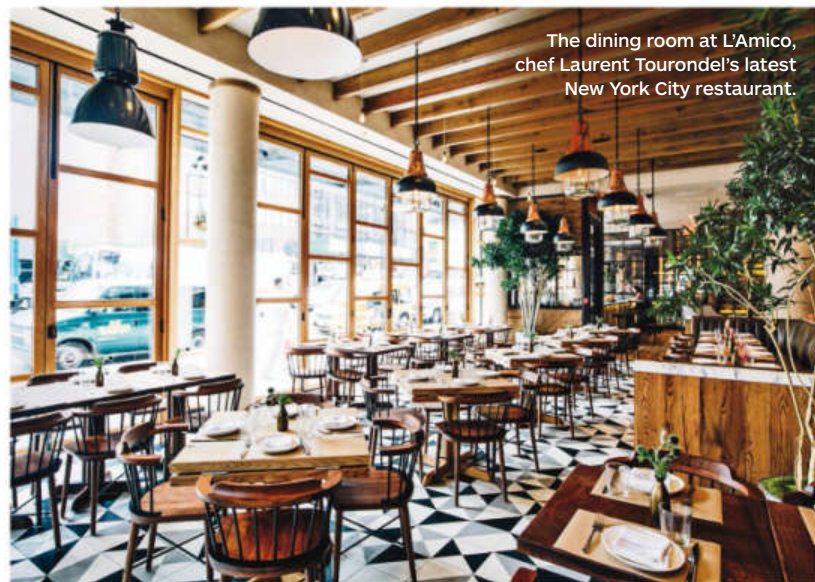
The new 570S coupe from McLaren Automotive.



The McLaren 570S features gull-wing doors.



The car's racing-style leather-upholstered interiors.



The dining room at L'Amico, chef Laurent Tourondel's latest New York City restaurant.

RESTAURANTS

FAMILY STYLE

French chef Laurent Tourondel has built a small restaurant empire by mixing American classics like burgers and steaks with Gallic staples. (His porterhouse is excellent, but his *gougère*-like Gruyère popovers really get people talking.) So it might seem unexpected for him to take on Italian cuisine, as he has with his new Manhattan venue, L'Amico. Turns out, Tourondel's earliest culinary education came during Sunday suppers with his Italian grandmother, lessons that inform such dishes as roasted orata with Calabrian chili verde and seafood agnolotti with lemon mascarpone. "It's the rustic wood-fired cooking I enjoyed growing up," he says. "I've taken my memories of meals with family and friends and re-created the experience in Chelsea." An open kitchen is the heart of the 2,300-square-foot space, which has a mod-meets-farmhouse vibe—lots of reclaimed wood and graphic tile flooring—courtesy of Brooklyn design firm Crème. lamico.nyc —J.C.

FROM TOP: MCLAREN AUTOMOTIVE (3); QUENTIN BACON



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From top: A guest room at the new Mandarin Oriental Milan. The hotel's reception area.

HOTELS Ciao Bella

Mandarin Oriental, synonymous with smart design and a style-savvy clientele, has put down roots in what is arguably the fashion capital of the world. The brand's new Milan hotel comprises four 18th-century buildings a stone's throw from the Duomo cathedral, La Scala opera house, and the via della Spiga shopping area. The property's sophisticated look was conceived by Antonio Citterio Patricia Viel Interiors, which dressed the public spaces in bold checks and stripes and the guest rooms in a muted palette accented by jewel-tone velvets. Chef Antonio Guida, formerly of Tuscany's beloved Il Pellicano, runs the welcoming restaurants, while two intimate courtyards reinforce a residential feel. *From \$848/night; mandarinoriental.com —A.B.*



GOOD WORKS MISSION STATEMENTS

Mary Fisher first came to national attention with her trailblazing speech at the 1992 Republican Convention demanding compassion for HIV/AIDS patients, herself included. These days the activist is better known as a visual artist, with a sideline training women across the globe to make a living as artisans. Her latest endeavor, a range of textiles for Lee Jofa's Groundworks

that benefits Design Industries Foundation Fighting AIDS (DIFFA), reflects her personal inspirations—from the comforting symmetry of geometric lines and shapes to the beauty of a branch bursting into flower. *leejofa.com —J.C.*

Right: Artist and activist Mary Fisher (above) has created a textile collection for Groundworks to benefit DIFFA. Among the new fabrics are watercolor-printed linens, intricate jacquards, and textured velvets.



AD HEARS...

... that when the U.S. diplomatic team in London moves to its new headquarters, in 2017, the current embassy—a 1960 Brutalist landmark by architect Eero Saarinen—will be transformed by **David Chipperfield** into a high-end property for Qatar's **Constellation Hotels** ... that architecture aficionados should consider visiting the tiny island nation of Malta to see the new **Renzo Piano**—designed parliament building, elegantly clad in laser-cut limestone—part of the architect's master plan for the capital city of Valletta ... that the storied **Ritz Paris**, reopening early next year, will be partnering with **Luxury Living Group** (the maker of Fendi Casa, Trussardi Casa, and other posh lines) on a four-star home collection ... that next spring South African artist **William Kentridge** will power-wash a grimy stone embankment along Rome's Tiber River and create an 1,800-foot-long mural of mythological and historical figures, which will disappear over time as pollution once again takes its toll ... that **Sotheby's** has opened a branch in Mumbai in order to court increasingly deep-pocketed Indian collectors ... that, when it opens in 2017, Algiers's **Djamaâ el Djazaïr** mosque, devised by **KSP Jürgen Engel Architekten**, will feature 618 octagonal star-pattern columns in a structure larger than St. Peter's Basilica in Rome ... that copper furnishings—vases, lamps, ice buckets, candlesticks, and more—were everywhere at the Parisian **Maison & Objet** show this September, so get the Brasso ready ... that Italian architect **Guido Canali** has finished his third “garden factory” for **Prada**, a vine-draped eco-friendly complex in Tuscany housing one of the brand's luxe leather-goods operations. —M.O.

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2



1



3

1 French porcelain company **J. L. Coquet's** classic Hemisphere line gets a fresh update in chic marine-blue for **Michael C. Fina**. Shown are the solid presentation plate (\$195) and, from left, the striped soup bowl (\$109), dinner plate (\$125), dessert plate (\$107), and mug (\$135). michaelcfina.com, 800-289-3462

2 AD100 architect **David Adjaye** devised his laminated-wood Prism chair for **Knoll** in a sculpted geometric form that is as comfortable as it is striking. Part of the Washington collection, the 33.25" w. x 31.5" d. x 31.5" h. chair comes in black, white, and red; from \$9,860. knoll.com, 212-343-4190

3 In **Marco Bicego's** seductive Pezzi Unici earrings, faceted emeralds are cradled in handcrafted 18K-yellow-gold settings and embellished with pavé diamonds to accentuate the gems' unique organic shapes. Measuring 2.75" long, they cost \$34,390 at **Neiman Marcus**. neimanmarcus.com, 888-888-4757

4 The Rowyn cotton bedding collection by **Sferra** riffs on traditional Celtic folk patterns. The navy-and-purple standard sham and queen duvet cover are priced at \$123 and \$495, respectively. The white/berry queen flat sheet (\$143) is from the coordinating Grande Hotel line, and the Omari decorative linen pillow costs \$285. sferra.com, 877-336-2003

5 **Ethan Allen's** Trumeau neoclassical wall mirror will add a timeworn elegance to any space. Shown in aged oak, the 45" w. x 4.5" d. x 59" h. mirror is also offered in antique-white, antique-silver, or antique-gold finishes as well as in a full-length floor version; \$1,589. ethanallen.com, 888-324-3571

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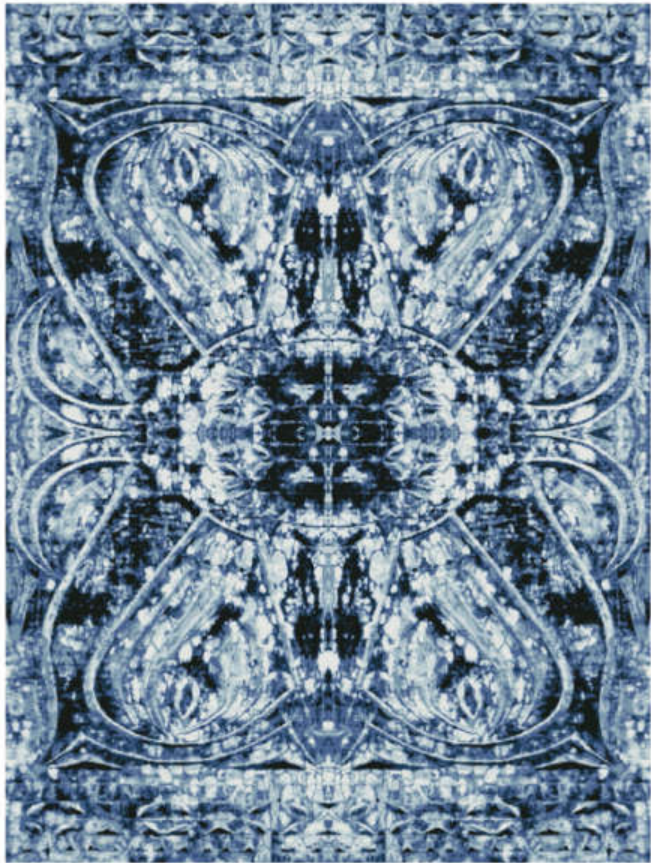
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DISCOVERIES



2



1

1 The Comet table lamp by **Barrault & Philibert** makes a bold impression with a pared-down design. Measuring 14.5" dia. x 20.5" h., the brass light is also offered in plaster, aged-brass, silver, and black finishes. It costs \$3,115 as shown from **Studio Van den Akker**. studiovandenakker.com, 212-644-3535

2 With an eye-catching pattern inspired by traditional Balinese wood carvings, **Fort Street Studio's** hand-knotted Shield carpet incorporates colors that appear to have softened with time. Woven from silk and Himalayan wool, the rug is available in blue or tan and comes in a variety of sizes; to the trade. fortstreetstudio.com, 212-925-5383



3

3 **Blue Pheasant's** sturdy hand-blown Aaron glasses bring a touch of 1970s style to the table. From left are the 4" tumbler (\$108 for a set of six) and 6" highball (\$120 for a set of six), both of which are also sold in an olive version; available at **Mrs. Howard**. phoebehoward.net, 904-387-1202



4 **Rauwolf's** Resort collection clutches—made of Plexiglas and resin and measuring 6.5" long—pack a distinctive punch. Clockwise from top are the Antique Mirror Gemstone design in black and gold (\$1,190); the Ikat Gemstone (\$1,230) in Colombian green, black, and gold; the Solid Gemstone in Colombian green (\$990); and the Labyrinth Malachite Gemstone (\$990). rauwolfnyc.com, 646-417-3256



4

5 An embroidered paisley motif dances across **Loro Piana's** Chelidonio linen, from the firm's Windrose fabric collection. Shown, from top, are the kasha, bianco assoluto, and lovat colorways; to the trade. loropiana.com, 212-593-9663



5

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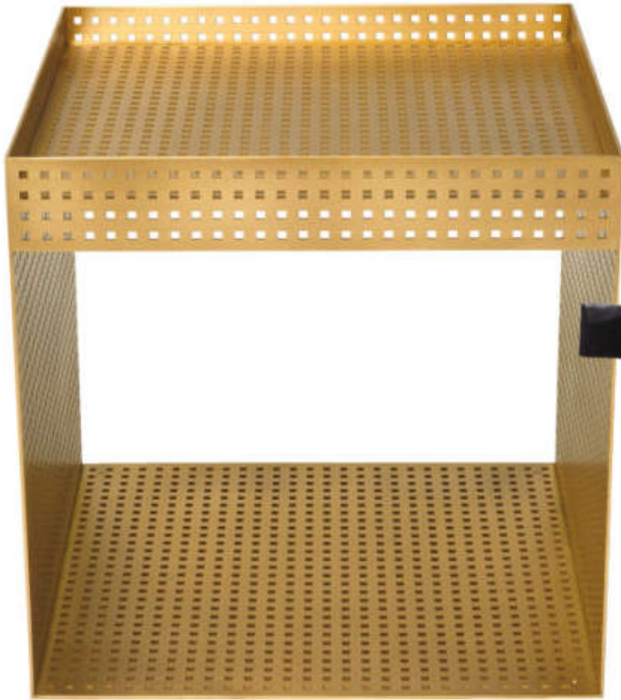
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DISCOVERIES



1



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4



5

1 **Ferran-New York's** Sakiori pillows—made using the Japanese art of weaving together recycled scraps of fabric to produce new textiles—put a contemporary spin on an ancient practice. The 20"-sq. cushions feature a rippling pattern in kicky colors, including, from left, geranium/poppy, olive/pool, and henna/plum; \$190 each. shopferran.com, 212-865-1303

2 Minimalist form meets exquisite craftsmanship in **Calvin Klein Home's** perforated-metal cube side table. The clean-lined 18" solid-bronze piece, which costs \$7,000, is welded to leave no visible seams. calvinklein.com, 212-292-9000

3 **Anna Karlin** playfully references the iconic Windsor silhouette in the W chair from her Furniture + Fine Objects collection. The handsome ebonized-maple seat measures 18.5" w. x 24.5" d. x 43.75" h.; \$4,000. annakarlin.com, 917-855-8117

4 The salt and pepper shakers from **Christofle's** Oh de Christofle line are modeled after luxe nautical fittings. The 1.5" dia. x 1.75" h. stainless-steel shakers cost \$140 for a set. christofle.com, 212-284-5108

5 The Philippine studio **Blue Carreon Home** creates its Milan boxes with intricate hand-cut stone inlays to achieve a graphic trompe l'oeil effect. Shown, from left, in the cube and chevron designs, the boxes are 11" l. x 5" d. x 5" h. and sell for \$250 each. bluecarreonhome.com, 646-685-3377

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SHOPS

A NEW CHAPTER

The Rizzoli bookstore reopens in a captivating midtown Manhattan building that lives up to the brand's legacy

Nowadays when booksellers make headlines, it's far too often bad news. So it was last year when the Rizzoli bookstore in Manhattan, long a beloved destination for art, architecture, and design titles, announced it was closing its historic space on 57th Street after losing the lease. In this case, however, the story has a happy ending. In July Rizzoli unveiled a new flagship some 30 blocks south that is every bit the gem its predecessor was.

Situated on Broadway just west of Madison Square Park, the 5,000-square-foot store is on the ground floor of the St. James building, an 1896 Beaux Arts tower by eminent architect Bruce Price. "Rizzoli has always been in dramatic, architecturally significant spaces," says Cynthia Conigliaro, a veteran bookseller (she founded the much-mourned uptown shop Archivaria) who consulted on the relocation. "What was most important in a new home was *la bella figura*." The venue, which features 18-foot ceilings, a



stately enfilade of three rooms, and rich neoclassical details, certainly fit the bill.

Transformed over six months by the AD100 architecture firm Ike Kligerman Barkley, the store respects the building's past while also nodding to Rizzoli's Italian roots. In addition to the specially commissioned Fornasetti wallpaper murals (note the Duomo di Milano behind the checkout counter), there's the black-and-white stone floor whose pattern was inspired by flags used in Siena's Palio horse races. The bookshelves, meanwhile, are a mix of new and old, many salvaged from the 57th Street store or from Rizzoli's original Manhattan home on Fifth Avenue (which closed in 1985). "The mandate was to repurpose as

Clockwise from top left: Rizzoli's new Manhattan flagship bookstore at dusk. A graphic stone floor draws the eye into the space. Fornasetti wallpaper murals and salvaged bookshelves line a wall.

much as possible," says architect Thomas A. Kligerman, pointing to several chandeliers that graced both previous locations.

Reactions to the new site have been marked by a palpable sense of relief. "Customers say, 'Order has been restored to the world—Rizzoli has returned,'" remarks Conigliaro. Adds Kligerman, "People have been dying to come in at all hours. *Clamoring* is not too strong a word." At 1133 Broadway, New York, NY; rizzolibookstore.com —SAM COCHRAN



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DISCOVERIES



The 1918 façade of the new Porcelanosa flagship in Manhattan, opposite Madison Square Park.



SHOWROOMS INSIDE OUT

Marrying state-of-the-art interiors with a historic façade, Foster + Partners conceives a striking Manhattan flagship for Porcelanosa

As one of the world's leading purveyors of wall tile, flooring, and assorted kitchen and bath fixtures, Porcelanosa knows a thing or two about orchestrating a space with flair. So when the Spanish company set out to create its first Manhattan flagship, the top priority was finding a location with character. On that score, it could hardly have done better, securing a 1918 landmark by architects Ely Jacques Kahn and Albert Buchman that faces the Flatiron building and overlooks Madison Square Park. After buying the six-story edifice in 2012, Porcelanosa tapped Pritzker Prize-winning architect Sir Norman Foster and his firm, Foster + Partners, to reimagine it as a sleek, forward-looking showcase for the brand's myriad offerings.

"We knew Lord Foster would be the perfect choice to marry the historic exterior with a unique 21st-century interior," Porcelanosa's director general, Silvestre Segarra, says, referencing the architect's many old-meets-new triumphs, from the Reichstag in Berlin to the Great Court in London's British Museum. Honoring the guidelines set by New York's Landmarks Preservation Commission, Foster + Partners made minimal changes to the building's limestone façade, relocating the entrance from 25th Street to Fifth Avenue and combining groups of small windows into broader expanses of glass. Inside the structure, however, the firm had carte blanche. To yield a more open floor plan, the stairwell was moved from the center of the building to one side. The basement, ground level, and second floor, meanwhile, were merged into an airy lobby, its ceiling lined in black panels of Porcelanosa's signature Krion solid surface.

The company's products are elegantly arrayed in crisply modern displays throughout, from the bathroom vignettes on the third and fourth floors to the sixth-story materials library, which catalogues more than 1,000 surface options, viewable in digital kitchen and bath mock-ups on large screens. Technical innovation, after all, has been at the heart of the brand for much of its 42-year history. Says Segarra, "We've always stayed one step ahead." At 202 Fifth Ave., New York, NY; porcelanosa-usa.com —SAM COCHRAN

Clockwise from left: A view of the Porcelanosa lobby from the lowest level; the interiors are by Foster + Partners. Vignettes showcasing the firm's bathroom surfaces and fixtures, with faux-bois samples at rear. Numerous bath presentations are on display.



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DISCOVERIES



DEBUT

FASHION STATEMENT

Kate Spade New York unveils an expansive range of home furnishings that mixes midcentury mojo with the brand's signature upbeat style

To think, it all began with a black nylon bag. Since launching in 1993, the lifestyle brand Kate Spade New York has slowly but steadily expanded from a simple line of fashion accessories to encompass everything from stationery to tableware to bedding. And its latest debut may just be its most ambitious yet: a broad collection of home furnishings. Comprising three complementary collaborations, the range includes furniture produced with E. J. Victor, lighting made with Visual Comfort, and carpets realized with the rug firm Jaipur. The line's inspiration, says Kate Spade New York president and creative director Deborah Lloyd, is "interesting people leading interesting lives. I imagine these pieces in the homes of Karlie Kloss, Iris Apfel, Audrey Hepburn. . . ."

Available online as of October 15, the collection embodies the label's exuberantly mod spirit, offering snappy desk lamps, occasional tables, and slipper chairs, among other staples—some of them covered in the company's forthcoming fabric collection from Kravet. A sleek burl-wood credenza gleams with tactile brass hardware, while a contemporary adaptation of the classic



klismos chair looks dashing upholstered in grass-green.

"The color story is quintessential Kate Spade," Lloyd says, referring to the punchy palette of shocking pinks, sylvan greens, and graphic black-and-white. Other Kate Spade hallmarks make for cheerful accents. The firm's bow motif, for instance, appears abstracted on the bases of a console and a chest of drawers, the back of a chair, and the frame of a mirror. Painterly dots, meanwhile, pepper everything from a wool-and-silk flat-weave carpet to the top of a clean-lined desk in the style of Tommi Parzinger. Lloyd can't wait to get her hands on the latter design. "It's playful yet timeless," she says, speaking as much to the entire collection as to the specific piece. "It channels the femininity, the whimsy, and the wit the brand is known for." katespade.com —HANNAH MARTIN



Clockwise from top left: Contrasting piping enlivens the Norwich lounge chair, from Kate Spade New York's debut home furnishings collection. A vignette of designs from the line, which spans lighting, furniture, and carpets. The Worthington chair riffs on the classic klismos silhouette. The Drake armchair. A bowl-like brass base distinguishes the Georgia chest of drawers. Prices start at \$378.

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DISCOVERIES



From top: Designers Alex Papachristidis and David Monn conceived the decorations for the Animal Rescue Fund of the Hamptons' 2015 Bow Wow Meow Ball, honoring AD100 talent Peter Marino. The graphic place settings. A silver-bolt place-card holder. The event's M.C., Brooke Shields, philanthropists William and Katharine Rayner, and Marino with a rescue dog.



PARTIES

THE WILD BUNCH

Peter Marino's biker regalia inspires a bold decor for the gala benefiting the Animal Rescue Fund of the Hamptons

Head-to-toe black leather is rarely seen on Long Island's fashionable East End, let alone at a charity fundraiser known as the Bow Wow Meow Ball. But guests would have been disappointed if the event's honoree, architect and designer Peter Marino—he of the ebony chaps and Harley-Davidson hogs—wore anything else.

At the annual benefit for the Animal Rescue Fund of the Hamptons (ARF)—held August 15 in the hamlet of Wainscott, New York—Marino was presented with the Champion of Animals Award for his commitment to animal welfare, including the creation of extensive dog runs at ARF, which finds homes for some 1,200 pets a year. Says actress Brooke Shields, who served as the evening's M.C., "I'm tortured every time I leave there without a new 'kid' to care for."

To conjure a Marino-worthy setting for the fête—which raised \$500,000—ARF enlisted event planner David Monn and decorator Alex Papachristidis. Together they devised an achromatic palette to echo Marino's wardrobe, while the 400-plus guests dressed accordingly. Down went black Astroturf, and up went an enormous white tent for dining. Tables were covered in either black or white linen, complete with matching chairs. Lashings of black masking tape put a cheeky spin on the water tumblers, silver bolts were used as place-card holders, and black and white candles were nestled in coordinating beds of coarse salt.

Furthering the Marino theme were the black paper lanterns that garlanded the tent, emulating the giant glass beads of Jean-Michel Othoniel, one of the honoree's favorite artists, while Mylar chandeliers were inspired by the work of designer Peter Bowles. And marking the center of the dance floor was a big shimmering Mylar circle whose reflective surface proved a challenge to some revelers: As one guest playfully warned another, "Don't stand in the middle of the dance floor, because I can see up your dress." arfhamptons.org —BETTINA ZILKHA



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GOOD WORKS



Clockwise from far left: Standing in front of God's Love We Deliver's Manhattan headquarters is fashion designer Michael Kors, who generously kick-started the funding for the new building and whose name graces its façade. The six-story structure was designed by Gerner Kronick + Valcarcel, Architects. Volunteers working in the organization's Steven and Alexandra Cohen Kitchen.



HELPING HANDS


God's Love We Deliver—which provides meals to those who are ill—gets a spacious new headquarters that takes its vital mission to a whole new level

For many people suffering from severe illness, it can be a struggle to prepare a proper meal—at a time when good nutrition is crucial. Enter God's Love We Deliver (GLWD), a New York area nonprofit that provides over a million meals a year gratis to more than 5,000 primarily low-income individuals, and their families, who are grappling with AIDS, cancer, Parkinson's, and other debilitating conditions. "Being sick and hungry is a crisis that demands an urgent response," says Karen Pearl, the group's president and CEO. "We lift some of that burden off our clients," she adds, "offering the nutrition they need to be as strong as possible during challenging times."

The nonsectarian organization, which celebrated its 30th anniversary in May, is now better able to fulfill its mission in a new six-story headquarters named in honor of advocate and board member Michael Kors, the fashion designer. "I've been involved with them for a long time," he says, "and I'm still amazed at the good work they do every single day."

The style mogul was instrumental in bringing the \$28 million project to life, joining an impressive roster of benefactors and supporters that includes leading design manufacturers such as Knoll, Sub-Zero/Wolf, and Brown Jordan. "God's Love We Deliver is somewhat unusual in that the majority of our support—up to 70 percent of our annual budget—is privately raised, through generous individuals, corporations, and foundations," says chief development officer David Ludwigson. "The building is a wonderful example of the tremendous results that can be achieved when the public and private sectors work together for the betterment of the community."

Designed by the architecture firm Gerner Kronick + Valcarcel, the 48,500-square-foot SoHo edifice was constructed on the site of the organization's previous two-story building. It is equipped with a large commercial-quality kitchen, an enclosed loading dock for the group's delivery fleet, commodious employee and volunteer work areas, and space to host fundraising events. The building is also on



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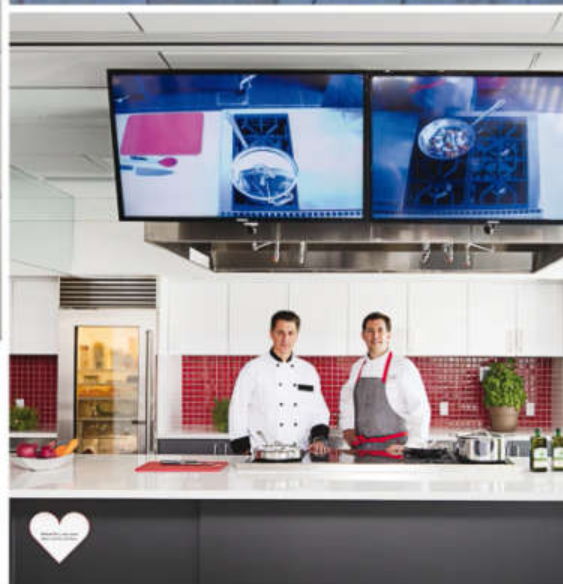
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GOOD WORKS



Clockwise from above: Personalized fund-raising tiles are displayed in the main kitchen. Cooks preparing meals. The roof garden was designed by Sawyer|Berson. The demonstration kitchen is equipped with Wolf and Sub-Zero appliances. GLWD's culinary director Nic Cortese (left) with visiting board member Michael Anthony, the executive chef at Gramercy Tavern.

track to receive LEED Silver certification, due to such eco-friendly features as a rooftop herb garden and rainwater-collection cisterns, a composter, and bicycle racks to encourage staffers to pedal to work.

The most essential improvement, however, was the ability to scale up, ensuring that GLWD can at least double the number of meals delivered. The new kitchen offers more counter space to prep ingredients, more ovens to roast chicken, more kettles to cook black-bean soup, and more refrigeration—including mammoth walk-in freezers—to store ingredients and ready-to-deliver meals. Initially GLWD supplied hot meals to clients five days a week, but over the past decade, it has shifted to making foods that are then chilled or frozen, providing clients greater flexibility in what and when they eat and allowing drivers to drop off days' worth of meals in one stop. "Delivering a hot meal to someone feels so good," says Dorella Walters, senior director of program services, "but clients like to eat on their own schedule."

GLWD also seized the opportunity to make the new kitchen more pleasurable to work in. While the old kitchen

was in the basement, the present one, named for donors Alexandra and Steven Cohen, is on the second floor, surrounded by walls of glass and bathed in sunshine. (The bakery, on the same floor, is named for the late Joan Rivers, who was an ardent GLWD board member.) Cooks now enjoy abundant daylight, reducing the need for artificial illumination and thus lowering energy consumption while allowing volunteers to dice tomatoes and peppers as they survey the bustling SoHo streetscape. Just as important, passersby can observe the action unfolding within. "You see that this is an organization providing food and nutrition—with the help of the community, for the community," Pearl says.

The charity is renowned for its personal approach, exemplified by heartfelt touches like the birthday cakes clients receive. A sophisticated and highly individualized nutrition program is another point of pride. Meals can be tailored to an impressive degree—no small task given that GLWD serves clients with more than 200 diagnoses—from low sodium to low sugar, and textures can even be adjusted for individuals requiring pureed or minced foods. Customization can be made depending on illness,



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GOOD WORKS



Clockwise from left: The June 9 ribbon cutting, with (from left) Scott Bruckner, Blaine Trump, New York City mayor Bill de Blasio, Michael Kors, Karen Pearl, and Michael Sennott. Aeron chairs, donated by Condé Nast, outfit GLWD's Knoll workstations. A terrace furnished with Brown Jordan designs. The Anna Wintour Volunteer Center.

medications, allergies, sensitivities, and, to some extent, even personal preferences. “We can modify almost every single component of the meal, every day, to give people the right food for their particular situation,” Pearl explains.

Since its founding in the early years of the AIDS crisis, GLWD has always sought to educate both its clients and other caregiving organizations on the different nutritional needs of people with compromised immune systems. In the past, that’s primarily been via publications, but the new headquarters now permits the staff to conduct on-site seminars. Housed on the fifth floor are the demonstration kitchen and a sunny event space with an adjacent terrace, which, along with the rooftop garden, was created pro bono by the landscape-design firm Sawyer | Berson. Among the first events the building hosted was a symposium for students of the Natural Gourmet Institute, a health-driven culinary school. Following a lecture, attendees headed to the roof garden to harvest herbs, after which they cooked (and tasted) wellness-focused meals. “We want to teach people that food can be really delicious and also help people cope with whatever they are struggling with,” Pearl says. “We are excited to share our

knowledge so it can ripple out to others who are sick, not just our clients, and also to related organizations, nutritionists, chefs—all the way up the chain.”

That community-minded ethos extends to the needs of GLWD’s volunteer corps, currently 8,000 strong. Prime real estate—namely a glass-wrapped third-floor corner—was devoted to a cheerful lounge and terrace for their use (outfitted with Brown Jordan furniture). The roof garden was also largely devised with them in mind. “It was designed not just to provide fresh ingredients for the kitchen but to be an enjoyable experience for volunteers and staff,” says landscape designer Brian Sawyer. “The terrace enhances the staff’s workday, allowing the volunteers to feel more involved with the building and to strengthen their social ties and commitments to the charity’s mission.”

GLWD’s full-time employees work at sleek Knoll desks, seated in ergonomic Aeron chairs donated by Condé Nast, the parent company of *Architectural Digest*. “Everyone has a really great environment, thanks to all of our partners and benefactors who came together to realize the facility,” Pearl observes. “We feel so lucky and cared for.” glwd.org —JEN RENZI

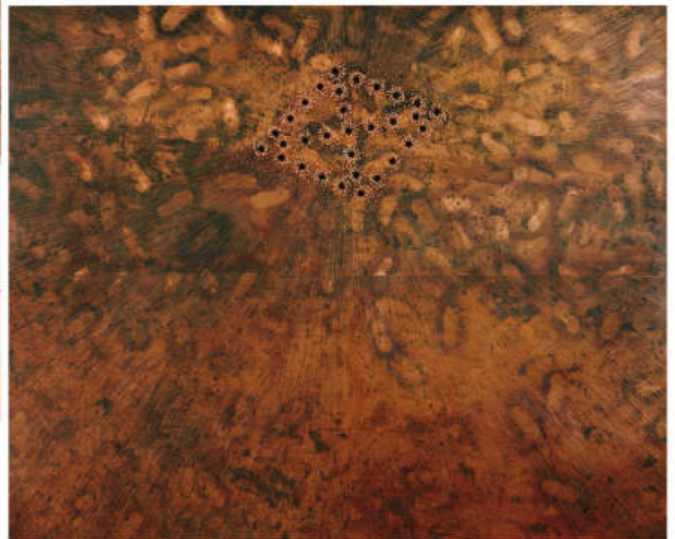
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Clockwise from left: Nari Ward in his Harlem studio; he is represented by Lehmann Maupin gallery (lehmannmaupin.com). *Airplane Tears*, 2005, will be on view at the Pérez Art Museum Miami. *Breathing Panel*: Oriented Center, 2015.



MAN OF SUBSTANCE

Using a dynamic array of materials, Nari Ward conjures beguiling artworks packed with raw emotion

During a recent morning in Manhattan, light bounced through the Harlem studio of artist Nari Ward, reflecting off the large sheets of copper that hung from the walls. “This is the most expensive material I have ever worked with,” says Ward, who is known for sculptures and installations constructed using discarded objects—from baby strollers to TV sets to baking sheets. “The copper almost feels frightening because of its weight.” Yet the artist, far from being daunted, has clearly found his rhythm. Jazz plays on the radio, seemingly offering a soundtrack to the faint patinated footprints that dance across the panels. On every piece a series of holes, each the size of a silver dollar, has been drilled to form a diamond shape, with copper nails hammered around the openings like the halos of medieval icons.

Beautiful to behold, these copper panels are the focus of Ward’s latest show, “Breathing Directions,” on view at Lehmann Maupin’s Chrystie Street gallery, in New York, through November 1.

The works were inspired by his visit to Savannah, Georgia’s First African Baptist Church, where the floorboards are perforated with breathing holes in the diamond motif. Beneath the boards once lay a hiding space for escaped slaves, a vestige of the building’s former use as a stop along the Underground Railroad. “I got really engaged with the power of this pattern,” he explains, “thinking about how it dealt with history, of course, but also the presence of unseen bodies.”

Ward, who was born in Jamaica and immigrated to the U.S. when he was 12, remains ever mindful of his adopted nation’s complicated past. As a longtime resident of Harlem, he has watched his neighborhood gentrify, and much of his art is a response to those changes. “I’ll see something while walking down the street and it triggers an idea,” says the artist, whose diverse oeuvre is the subject of “Sun Splashed,” a midcareer survey at the Pérez Art Museum Miami that runs from November 19, 2015, through February 21, 2016. Whether his materials are refined, such as copper, or pedestrian, like plastic bags, Ward enjoys the reactions they stir. “It’s all about engaging emotions,” he says. “I want to take that energy and propel it into some other form.” —THESSALY LA FORCE

FROM TOP: COURTESY OF THE ARTIST AND LEHMAN MAUPIN, NEW YORK AND HONG KONG; ELISABETH BERNSTEIN/COURTESY OF THE ARTIST AND LEHMAN MAUPIN, NEW YORK AND HONG KONG



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The Manhattan office of decorator Brian J. McCarthy (pictured below) features a conference room outfitted with an array of choice art and furnishings. A chandelier custom made by Patrice Dangel is suspended above a pair of bespoke tables; the tiered bookshelves are in the style of McCarthy's mentor, Albert Hadley.

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THE LUXURY LAB

At his elegantly appointed office in midtown Manhattan, designer Brian J. McCarthy concocts exquisite interiors for his discerning clientele

Stepping into the fifth-floor Manhattan offices of interior designer Brian J. McCarthy, having left behind the cacophony of midtown below, one immediately feels transported to a calming world of order and grace. Grandly scaled, with nine rooms set within 3,500 square feet, the suite is an apt stage for the genial AD100 talent, who creates refined interiors for a devoted roster of international clients.

"It has that *wow* factor," he says, recalling his excitement upon first seeing the space six years ago. Its pièce de résistance is a conference room with 22-foot ceilings

and a double-height bay window that juts out over West 57th Street. There's also a supersize fireplace, constructed in situ by the Paris studio Atelier Mériquet-Carrère with mirrored marquetry inspired by Jean-Michel Frank. "This space is all about seduction," notes McCarthy, who meets with clients around the room's two square neo-classical tables, taking homeowners on a tour of their future interiors using a range of models, swatches, and samples.

The decorator, who worked for the venerable design firm Parish-Hadley from 1983 to '91 (starting out as Albert Hadley's assistant before becoming a



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DESKSIDE



business partner in 1989), is known for eclectic, tailored, and warmly inviting rooms with an emphasis on lush wall treatments, fabrics, and furniture. A recent visit to his offices showcased sketches and photographs of current projects, including a 70,000-square-foot Gstaad retreat where a multistory basement contains a faithful reproduction of an 18th-century Turkish hammam (complete with a caldarium, tepidarium, sauna, pool, and marble-lined massage room) plus a disco and beer hall. McCarthy commissioned artist Claude Lalanne to create bronze sconces, railings, and a theatrical staircase for the residence—all in her signature vocabulary of whimsical twigs, butterflies, and birds. “They’re nothing short of amazing,” the decorator says.

While leading project walk-throughs, McCarthy can reach into a glossy black cabinet that turns out to be a jewel box of handsome samples: faux shagreen in shades of turquoise; mother-of-pearl inlay; verre églomisé; even a leather version of Jean-Michel Frank’s famous gouged-oak pattern.

Also interspersed throughout the office are prototypes for furniture McCarthy conceived with longtime collaborators, from the design duo the Campana Brothers to master craftsman William P. Sullivan. Pieces entirely of McCarthy’s own creation can likewise be



found in every direction. One particularly fine example is a folding chair he made for a client who was dissatisfied with a pair she had bought at the 2009 Christie’s auction of the Yves Saint Laurent collection. She asked McCarthy to devise a more comfortable alternative. His solution is a chic seat with a brass handle and a locking mechanism. Atelier Violet in Brooklyn produced two sets for the client: one in cerused black for her home on Long Island and the other in white oak for her place in Palm Beach, Florida.

To make space for his trove of decorative-arts reference books, McCarthy fashioned a pair of pyramid-shaped shelves that flank the conference room’s fireplace. “They’re an homage to Albert,” McCarthy says, referring to a similar design by his late mentor.

Clockwise from far left: Sketches of McCarthy’s current projects are displayed in a niche, above examples of paneling, fabrics, and other decorative details. A painting by Chris Dorland hangs in a corner of the conference room, where a Campana Brothers low table mingles with an eclectic mix of chairs. The drawers of an ebonized cabinet contain a host of material samples.

Each one is topped with a mercury-glass sphere. (McCarthy also uses such orbs in fanciful table centerpieces, anchored by Sullivan-made bronze collars.)

Comically, McCarthy apologizes for the disarray in his private office, adjacent to the conference room, even though everything is arranged to a tee. Indeed, order also reigns at his nearby home, which he shares with his business partner and longtime boyfriend, Daniel Sager. “It’s a 90-second commute,” quips McCarthy, who credits Sager with keeping him grounded in the face of his breakneck globe-trotting. Sager, meanwhile, describes McCarthy as “a whirling dervish—ever in motion,” adding, “Nothing’s ever quite perfect enough.”

Another source of comfort for McCarthy is the couple’s sweet-natured poodle mix, Daisy, who follows her dapper master around the office, usually with one of many chew toys in her mouth. The pampered pooch has multiple beds both here and at home, seeming to enjoy a canine version of the luxury afforded to McCarthy’s clientele. And why not? After all, he says, “She’s the most important thing in our lives.” *bjminc.com* —CHRISTOPHER MASON



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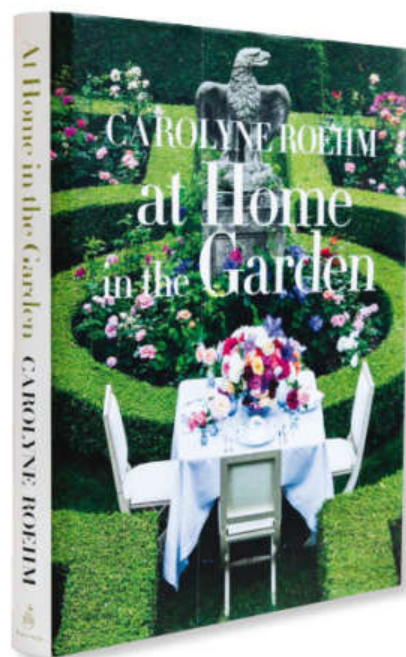
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Carolyn Roehm at her Connecticut country house, Weatherstone. **Right, from top:** Her vegetable patch. Roehm's new book, *At Home in the Garden*, comes out this fall.



IN FULL FLOWER

About to release her latest book, tastemaker Carolyn Roehm recounts some of the inspirations, infatuations, and mishaps that have defined her gardens


Making life more beautiful is all I've ever wanted to do. It's why I've spent most of my time in the visual world, working as Oscar de la Renta's assistant for nearly a decade and then running my own fashion house for almost as long—all the while decorating houses and planting gardens for myself. When it comes to gardens, I want an atmosphere of happiness like at my grandparents' farm in Missouri. It wasn't fancy; there were no parterres or herbaceous borders. Instead red 'Blaze' roses climbed over a white fence, and peonies bloomed in the spring. My grandma also had basic country annuals, such as zinnias, marigolds, and nasturtiums, all of which I still love. When I was a girl I would make little bouquets and sell them back to her for a nickel.

Bouquets a bit more sophisticated than those were the subject of my previous book, *Flowers*, published in 2012. But when I started working on *At Home in the Garden*, which Clarkson Potter is releasing this fall, I wanted to get away from snapping close-ups of blossoms and record larger views of my garden at Weatherstone, my house in Sharon, Connecticut. (I use a Canon EOS 5D Mark II digital camera and basically learned photography by taking too many pictures.) A broader perspective was also key. While there are a lot of great how-to books around, this one is about visual inspiration, from highlighting outdoor elements that fascinate me (topiaries, furniture, pots) to creating a garden you can entertain in. *At Home in the Garden* also includes my watercolors of flowers. In fact, painting is the form of

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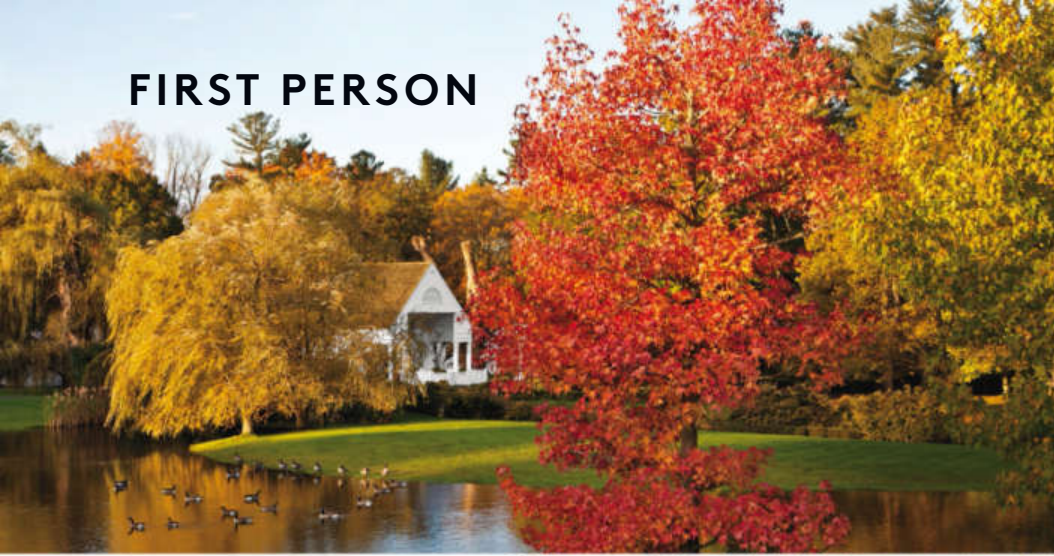
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Clockwise from top: Fall leaves are reflected in the pond at Weatherstone. A floral centerpiece combines two lilac varieties with 'Rembrandt,' 'Queen of the Night,' and 'Jackpot' tulips. In the boxwood parterre at the rear of the house, Sargentina crabapple trees froth above geometric beds of white tulips. Roses and foxgloves frame Roehm as she works in the garden.



meditation that works best for me—I flunked the regular kind—and it makes me look more closely at the blooms and their details.

Though the garden at my house in Charleston, South Carolina, is just getting established, I've tended its Yankee counterpart for three decades, sometimes with the help of landscape designers like Charles Stick, Bruce Kelly, David Varnell, and Deborah Nevins. It was my first real garden, and since I'm an average gardener—I can plant beautiful flowers and grow decent vegetables but don't really know anything about drainage—I've made every mistake possible.

Planting allées of sugar maples in soil with a high clay content, which retains water, was one disaster. Most of the trees drowned, and I ended up replacing them with red maples that don't mind wet feet. That's also why I grow so many willows. And if you dig a pond, be prepared for Canadian geese and all that dung. (I'd fill in the pond, but I'm sure my dogs would just roll in something else.)

I've gone through numerous infatuations, too. Remember when Bradford pear trees were in fashion? Or when everyone wanted chocolate cosmos and you couldn't find them anywhere? I certainly succumbed to those temptations, just as I fell for the 1980s fad of white gardens like the one British writer Vita Sackville-West planted at Sissinghurst Castle more



than 60 years ago. Finally it got to be too much, so to simplify the property and lessen the workload, I dismantled the white garden and dispersed its plants all over.

Of course, there are also mishaps that are beyond your control.

Last winter was so severe in my area—people call it the Icebox of Connecticut—that most of one boxwood parterre died, and I have yet to replace it all. People who come to see the garden after reading the book will think I'm a liar!

Garden lovers will travel anywhere for inspiration, and some of my favorite landscapes are those at England's Cranborne Manor and Hatfield House (both created by the Dowager Marchioness of Salisbury) and the famous moss gardens at Kyoto's Koinzan Saiho-ji temple. You don't understand green until you've seen that moss. But the most amazing place is Prieuré Notre-Dame d'Orsan, a garden that I've blogged about (at carolyneroehm.com) and where I went a few years ago for my birthday.

The Orsan gardens are in Maisonnais, in the heart of France, and were planted about 25 years ago by architects Sonia Lesot and Patrice Taravella. They purchased a 12th-century priory, studied medieval tapestries and illuminated manuscripts for landscaping ideas, and cultivated espaliered fruit trees and bordered vegetable beds with wattle fencing made of woven willow branches. It was so magical and peaceful that I told myself, "This is what I hope heaven is like." ▣



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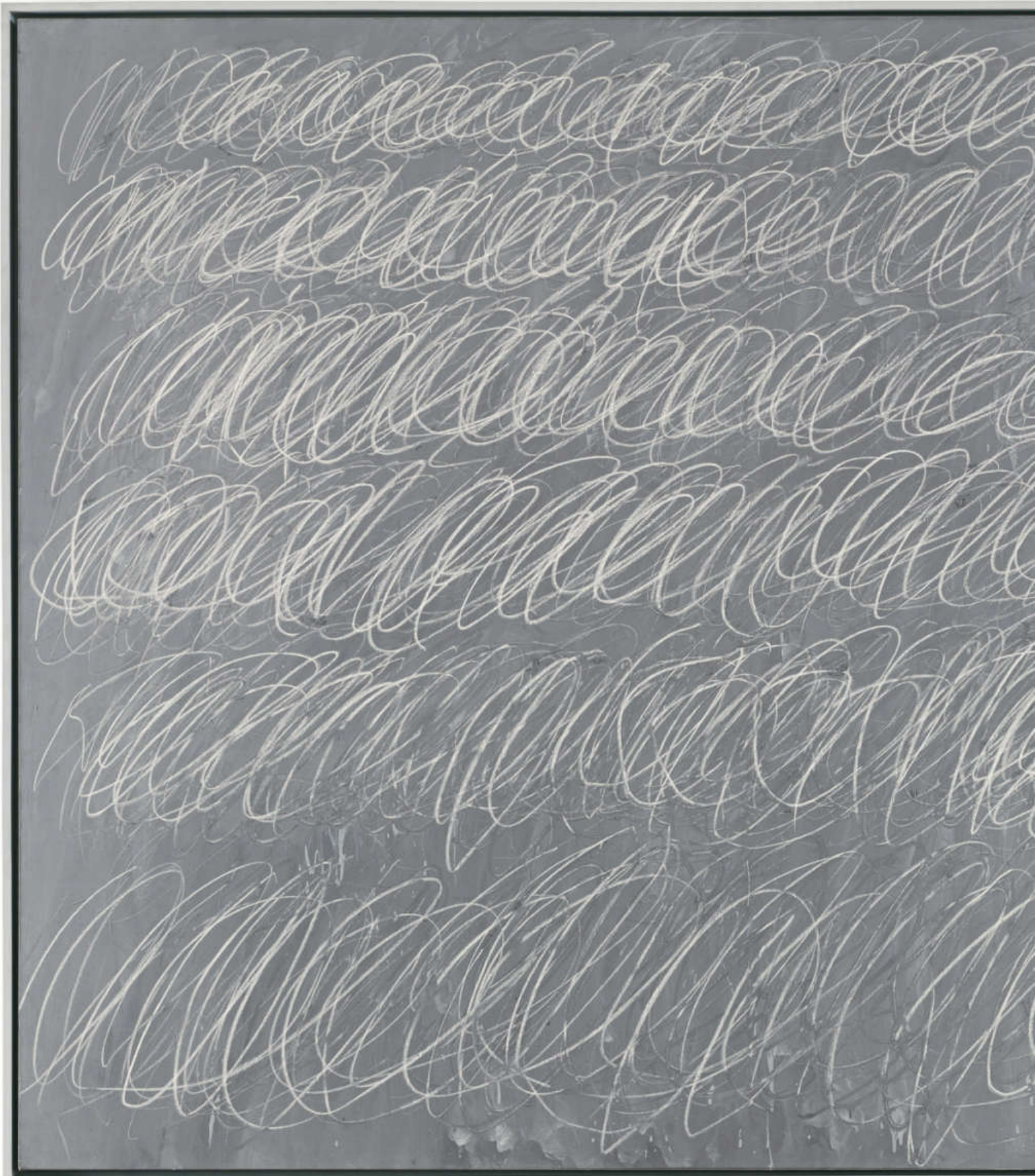
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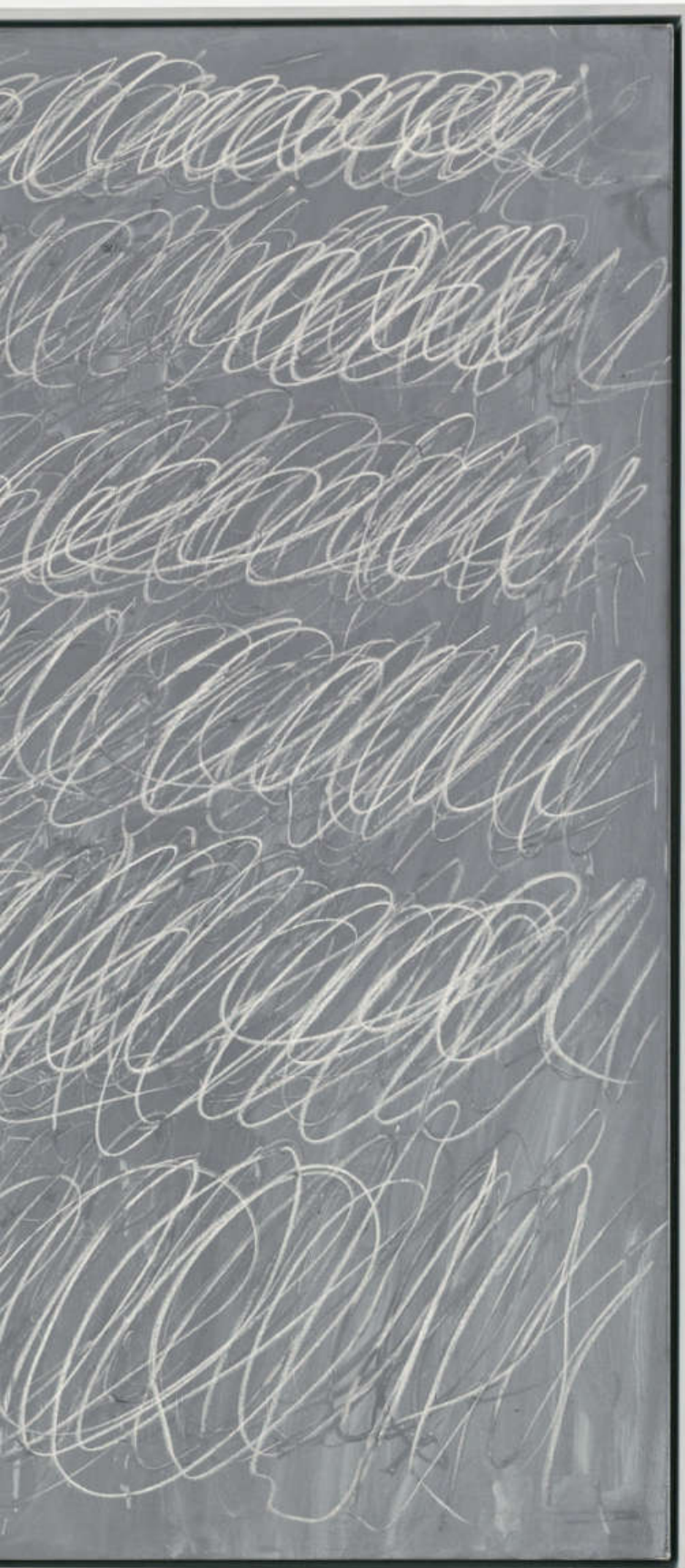
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Clockwise from far left: Stephen Cavallo of Cavallo/Mirror Fair, a Manhattan atelier that specializes in mirrored architectural details. Some of the studio's handmade frames. Hand-cast glass molding samples. A mirror-paneled salon at the company's Upper East Side showroom.



THE GLEAM TEAM

When standard paneling and molding just won't do, Cavallo/Mirror Fair offers up a shimmering alternative

Walking the eastern end of Manhattan's 95th Street, it's easy to miss the modest building at number 320. There is no fancy showroom window or other visual enticement, just a plain black door topped by a pair of rather inconspicuous signs advertising J. Cavallo and Mirror Fair. Step inside, however, and prepare to be dazzled.

Cavallo/Mirror Fair, in operation for more than a century, creates exquisite mirrored architectural details—paneling that sparkles like ice, mantels faceted to resemble rock crystal, moldings that shimmer in the manner of mercury—for such A-listers as architect Robert A.M. Stern and interior designer Tony Ingrao. It's not unreasonable to describe the firm as a spiritual heir to the refined workshops that long ago conjured the Hall of Mirrors at Versailles.

Beams of light ricochet through the studio's opulent room settings, one Palladian in style, the other sparked by the work of midcentury French designer Serge Roche. The powder room, meanwhile, is being fitted with mirror panels bordered by twisted glass rods—a fantasia straight out of 18th-century Venice.

"Potential clients come in, and they're hooked," says Stephen Cavallo, president of the atelier, whose eight artisans engrave, etch, tint, carve, and much more. On a table are samples of cast-glass moldings that have been chemically distressed and polished to a captivating sheen, their traditional silhouettes rendered strangely fresh by the translucent material.

"They're the only people who can produce this quality of glass and mirror," enthuses Kevin Roberts, a principal at the design firm Haynes-Roberts. Decorator Brian J. McCarthy once ordered up a dining room surfaced in silvery panels with coordinating pilasters and baseboards, and one client requested rippled glass walls inspired by a bit of vintage Venini.

Elaborate projects like those are the studio's primary focus, though it also turns out frames (the firm's original specialty) for pictures and mirrors and undertakes delicate repairs for auction houses and galleries. As Cavallo points out, his offerings possess a seductiveness that factory-made alternatives can't match—and he hopes they never will: "I don't want this craft to ever disappear." mirrorfair.com

—CHRISTINE SCHWARTZ HARTLEY

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ARTISAN



A garden mural takes shape on canvas panels in the Sussex, England, studio of decorative painter Lucinda Oakes, who is pictured at left and below, touching up foliage. **Below left:** A trompe l'oeil trellis with tulips and roses.

VIEW MASTER

Walls become romantic trompe l'oeil vistas in the hands of decorative painter Lucinda Oakes

Bespoke painting is in Lucinda Oakes's genes. Her father is the legendary George Oakes, who led the London design studio of Colefax and Fowler for 30 years, and she "learned a lot from watching him," she says.

After graduating from the Birmingham Institute of Art and Design, Oakes made and sold hand-painted silk scarves, but one day a career-changing commission came her way: to mural a garden room in Italian fresco style. "The decorator initially approached my father. He'd just retired, so he offered to design the mural and taught me how to mix colors and lay on background washes, marbling, grisaille, and trompe l'oeil," she recalls. "It was then that I realized I could earn a living using my artistic skills in a practical way."

Today Oakes lives and works in Sussex, 90 minutes south of London, turning out romantic wallpapers, tablecloths, fireboards, and much more—mostly sparked by 18th-century artwork. Murals, though, remain her passion. Commissions arrive via



top decorators such as Guy Goodfellow and Colin Orchard, while her watercolors and prints are sold at London's Ramsay gallery. "Large-scale painting is the most

challenging and exciting work," she says. "I start with fat house-painting brushes and end up using a very thin watercolor brush."

To convert one particular drawing room into a virtual glade, Oakes created floor-to-ceiling panels with trees whose branches trail around architraves and doors. Trompe l'oeil Portuguese tiles line a room for another client, and a ballroom was embellished with marbling inspired by an Italian church.

Best known is her work at Ballyfin, the deluxe Irish country-house hotel. There she conjured lush landscape cartouches for a dining room wall and transformed a bedroom into a trellised garden. The latter took eight months to complete. "I always find the whole process immensely satisfying," the artisan says. "Then a week later I think, I wish I'd done that bit differently." lucindaokes.com, ramsayonline.net —NICOLE SWENGLEY

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ARTISAN



Clockwise from left: Straw marquetry specialist Lison de Caunes in her Paris studio with batches of dyed straw. A cabinet with a starburst pattern by Caunes. The artisan working on an intricate pictorial design. A residential commission in New York City.

CLASSIC REVIVAL

Lison de Caunes elevates the traditional art of straw marquetry to brilliant heights

Rarely is an art form single-handedly resuscitated by one person, but in the case of straw marquetry, you could make a strong argument that Lison de Caunes has done just that. The Paris-based artisan first took up the specialty in the mid-1970s, a time when it interested few. “I thought I’d never manage to save it from oblivion,” she says of the labor-intensive centuries-old technique, which was used to sumptuous effect in the Art Deco era. It involves cutting open blades of rye straw, then flattening and adhering them—often in dazzling patterns—to surfaces ranging from small boxes to cabinets to entire walls. Not only did Caunes help rescue straw marquetry, she helped make it chic again.

Today, clients of her Left Bank studio include such interiors stars as Jacques Grange, Muriel Brandolini, and Peter Marino, who has commissioned pieces by her for multiple Louis Vuitton boutiques and for the Guerlain shop on the Champs-Élysées. “I can’t get enough of her work,” enthuses designer Jean-Louis Deniot.

“The straw reflects light in an extraordinary way.”

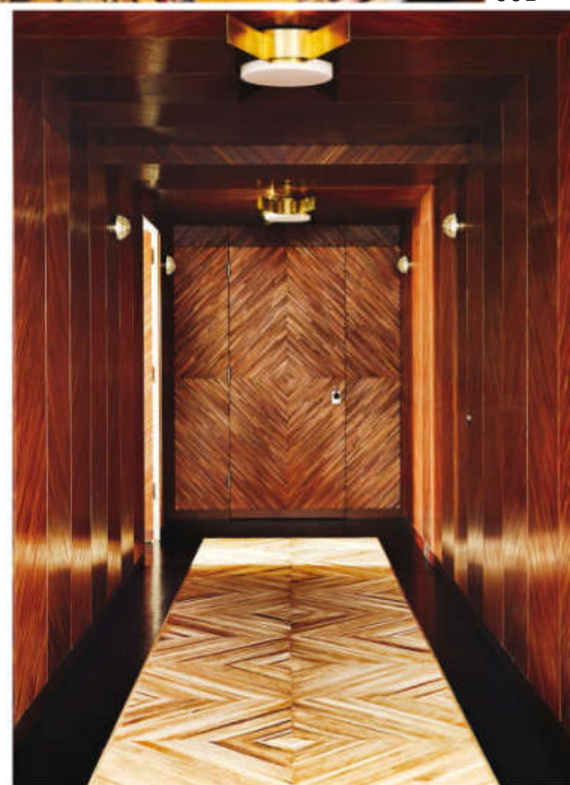
One might say that Caunes’s career was predestined. Her grandfather was the Art Deco designer André Groult, who often used straw marquetry in his graceful furnishings. “He spoke little about his work,” she recalls. He did, however, introduce her to the craft and bequeathed her bags of straw, which she still uses for conservation work. Among the pieces she has restored are a dressing table the Marquis de Lafayette gave to his wife and a Jean-Michel Frank table that belonged to Yves Saint Laurent. She has also done collaborations with celebrated furniture designers like Maria Pergay and Hubert le Gall, devising a straw-clad top in an eye-catching green for the latter’s Goutte d’herbe commode.

Caunes’s innovations include using nontraditional motifs and colors, particularly black and gray but also an array of vibrant shades. She has developed a method of gold-leafing straw, too, and revived the 18th-century art of embossed straw.

“After nearly 40 years, straw continues to fascinate me,” Caunes says. “I love that you can create things so incredibly refined and luxurious from such a humble material. It’s really quite miraculous!” lisondecaunes.com —IAN PHILLIPS



CLOCKWISE FROM TOP LEFT: FRANCK FIFE/AFP/GETTY IMAGES; COURTESY OF LISON DE CAUNES; FRANCK FIFE/AFP/GETTY IMAGES; PETER MURDOCK



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REINVENTION



DEPTH CHARGE

Designer David Kleinberg adds warmth and grace to a Manhattan apartment that was once all about the view

Establishing a sense of warmth and character in a new building can be difficult, designer David Kleinberg notes. Especially with contemporary apartments, where no matter how gracious the floor plan or elevated the materials, there's always a risk the space will feel like a Sheetrock box. This was the challenge the New York decorator faced when Los Angeles-based clients brought their intended pied-à-terre to his attention: a prime corner unit in a stately new Manhattan residential tower.

Kleinberg—who at the time was in the early stages of overhauling the California home of the couple and their two teenage daughters—started by encouraging them to purchase a unit a few floors below the one they'd initially looked at in the then-unfinished building. “Not knowing much about New York [at that point], I thought I’d want to be up high,” the husband recalls. “But David explained that the best location is three or four floors above the trees.” Adds Kleinberg, “It’s a perspective that doesn’t feel inhuman.”



Clockwise from left: A Louise Nevelson sculpture stands tall in a Manhattan apartment renovated by David Kleinberg Design Assoc. (dkda.com). Jules Leleu floor lamps flank a satinwood daybed in the living room. A Lee Krasner artwork hangs on a nearby wall.

The four-bedroom flat they ultimately purchased has a welcoming layout, with all of the spaces revolving around a central foyer. Still, Kleinberg saw room for improvement, namely in the dining area, a space that offered no view of the park. “The only thing you saw was the adjacent building,” says the designer, who corrected this shortcoming by closing up the room’s foyer entrance and opening the space to the living room and the Central Park treetops beyond. He also separated the kitchen/family room into two independent spaces, noting, “The client wanted more of a divide between church and state.”

Small but critical adjustments came next: raising the height of doorframes, staining the oak floors a deep cordovan, and swapping out wan crown moldings and baseboards for more refined versions that, Kleinberg says, “provide a bespoke quality.” →

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REINVENTION



Clockwise from above: The library's Eugène Printz desk and chair face a Sol LeWitt work. The dining room features an Arredoluce chandelier and paintings by Helen Frankenthaler (left) and Theodoros Stamos. A Yayoi Kusama presides over the master bedroom.

As for the decor, one of the designer's principal goals was to warm the apartment with textures. This he achieved through a variety of wall treatments, from the gold linen that stripes the master bedroom to the silvery tea paper that shimmers in the dining room. In the library, meanwhile, he paneled the walls in bleached wenge—an alternative, Kleinberg observes, to the classic master-of-the-universe mahogany. The surfaces offer striking backdrops for the clients' art, mostly paintings by New York School stars like Helen Frankenthaler, Richard Pousette-Dart, and Lee Krasner—many with swirling brushwork that adds a lyrical air to the residence.

A similar focus on lightness is apparent in the furnishings, among them wonderfully fluid midcentury French and Italian pieces. In the living room, for instance, a Eugène Printz desk with arching legs is accompanied by a svelte Diego Giacometti iron-and-bronze chair. The library, anchored by a suede-covered sofa modeled after an influential original in Coco Chanel's Paris apartment, features a Félix Agostini cocktail table made of glass and gilded bronze that provides the otherwise masculine zone with a touch of the ethereal. "Our California home used to be very heavy and dark," the husband says. "Thanks to David, we've been lightening things up."

Despite the presence of myriad 1930s and '40s masterworks, Kleinberg stresses that the intention was not to make the apartment into a period piece. In fact much of its buoyant, optimistic character can be traced to a sensitive juxtaposition of forms and eras—as in the way the dining room's leafy circa-1950 gilt chandelier proves a lively foil to the regal 18th-century Italian commodes standing a few feet away. "The whole point was to create something very serene but with the feeling of New York," Kleinberg says.

No element better exemplifies this spirit than the remarkable white-painted wood sculpture by Louise Nevelson that towers in the foyer. Spare and elegant, the skyscraper-like work is in lockstep with Kleinberg's quality-first design philosophy: "Each thing is a good thing." It's an approach that guided him and his clients as they fashioned a home away from home that manages to be restrained yet inviting. As the husband notes, plainly pleased by the results, "Every time we go to New York, I'm struck by how comfortable and timeless this apartment is." —BRAD GOLDFARB

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RENOVATION



Few places conjure more romantic visions of cooking and eating than Italy, a country synonymous with delicious tangles of pappardelle, savory hunks of Parmigiano-Reggiano, and, of course, glasses upon glasses of Montepulciano. The nation's culinary traditions are certainly near and dear to the Coppola family, whose members have long called Bernalda, a hill town in the southern Basilicata region, home. Several years ago Donato Coppola—a London-based artisan known for bespoke architectural surfaces—and his wife, Elizabeth, set about renovating their 19th-century Bernalda residence, Palazzo Appio.



THE ITALIAN JOB

Enlisted by the Coppola family to overhaul a palazzo's forlorn kitchen, designer Mick De Giulio creates a cook's dream space

Naturally, they wanted a top-notch kitchen where they could gather and cook with their large network of friends and relatives. (Donato's filmmaker cousin Francis lives next door.) To realize a space that would be truly special, the couple turned to kitchen designer Mick De Giulio.

The Chicago-based De Giulio had long been fascinated with the architecture of southern Italy, his father having been born in Puglia. Thrilled by the assignment, the designer paid a visit to the Coppolas' palazzo, only to find a dark 120-year-old kitchen that hadn't been touched in decades. "It belonged to another era, when kitchens were for staff to cook in rather than places to entertain," says De Giulio, who nonetheless saw great promise in the space. Within hours of his arrival, he had sketched a plan.

The results of that renovation, along with eight other recent projects, are the focus of De Giulio's simply titled new release, *Kitchen* (Pointed Leaf Press). Coming out in November, it's the follow-up to his successful 2010 book, *Kitchen Centric*. The featured spaces showcase De Giulio's expert ability to wed refinement and functionality, none more so than the one he devised for the Coppolas, which also deftly merges indoors and out. Where once there had been a wall with only two small windows, De Giulio

Clockwise from top right: The kitchen that designer Mick De Giulio created for Elizabeth and Donato Coppola's Italian palazzo opens onto a terrace via shuttered French doors. The kitchen's island has a sink by De Giulio for Kallista with Dornbracht fittings. The designer at the home's entrance. A view of the palazzo, tucked behind a 17th-century church.

DAVE BURK/HEDRICH BLESSING PHOTOGRAPHERS; STYLED BY HILARY ROSE

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RENOVATION



Above, from left: Cast-iron doors salvaged from the kitchen's original ovens add character to the new cabinetry; the pot filler is by Kallista. Glass-front Metal Boy cabinets from the de Giulio Collection display neatly organized dishes and cookware. **Below:** The island countertop and the backsplash tile are both of polished Carrara marble.



installed a series of French glass doors, accented by green shutters, that open onto an expansive terrace offering a vista of tiled rooftops and the Gulf of Taranto.

Eliminating that wall dictated where the refrigerator could be recessed, which subsequently determined the location of the island. It runs parallel to the French doors, giving the cook a prep space with stunning views. To place the other key appliances, De Giulio followed the rule of the work triangle, wherein the sum of the distances between the sink, refrigerator, and range should not exceed 27 feet. "It doesn't always hold true," he says, "but it did here." Great design, he insists, is never simply a matter of math: "Instead of counting up how many spices clients have or calculating how much pantry space they need, I just listen to them."

Having spent time with the Coppolas at their London home, De Giulio had observed firsthand that theirs is a family of cooks. In anticipation of multiple sets of hands preparing any given meal, he incorporated two sinks. The main one, on the island, is a single well (he prefers a relatively shallow depth of seven to eight inches) that includes an inset knife sharpener as well as a sliding cutting board, colander holder, and

flatware tray. The smaller secondary sink resides under the pot filler, a necessity in a kitchen where pasta meals regularly call for boiling water.

For storage, De Giulio went with his signature Metal Boy cabinets, tall glass-front pieces that display neatly stacked dishware on white shelves and cookware on large hooks. "We lined the interior of one cabinet with distressed nickel silver," he explains. "Pristine new metal would highlight the flaws of pots and pans that have been lovingly used." The countertops, meanwhile, are a mix of stainless steel (flanking the range) and, on the island, polished Carrara marble. "In Italy, they're accustomed to using marble as a work surface," he says of the porous, stain-prone stone. "They let it go. It is a kitchen after all." Tiles of the same material sheathe the backsplash and niches.

As dramatic as the transformation was, some vestiges of the former kitchen remain. The cast-iron doors from the antique ovens, for example, now embellish the lower cabinets. "It's a very old house, but the kitchen bridges the past and the present," observes Elizabeth Coppola. "Mick struck just the right tone." —JACQUELINE TERREBONNE

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MARKET REPORT

Smart products for stylish renovations

TEXT BY HADLEY KELLER
PRODUCED BY PARKER BOWIE LARSON

1 Haute Déco's Bark collection of hardware in nickel-plated bronze lends an air of natural beauty to doors, cabinets, and drawers. Shown are a selection of levers, knobs, and handles from the Cedar, Marquetry, and Alder series; prices upon request. hautedeco.com, +44-207-736-7171

2 The Vipp kitchen system, by the Danish design house **Vipp**, showcases the company's stylish, streamlined aesthetic. Pictured in white powder-coated steel with stainless-steel counters, the modular unit is equipped with shelves, drawers, and cabinets, as well as an integrated sink. Customizable from 50" to 238", it is also available in black; from \$50,000. vipp.com, 917-580-2148

3 GE Appliances' Café Series French-door refrigerator with a **Keurig** K-Cup brewing system will turn your kitchen into an

in-house coffee bar. The stainless-steel fridge measures 35.75" w. x 70" h. and comes in depths of 36.25" or 31.25", both \$3,300. geappliances.com, 800-626-2005

4 The lavatory faucet set from **Rohl Perrin & Rowe's** Deco collection marries sleek lines and crisp angles. Pictured in polished chrome with lever handles (\$1,719), the solid-brass fittings are also available in polished- or satin-nickel finishes and with cross handles. rohlhome.com, 800-777-9762

5 Clé's Chinoiserie hand-painted porcelain tiles have the delicate refinement of



exquisite silk wall coverings. Shown is the standard 10" x 14" size in the wheat colorway; celadon, teal, blue, pink, platinum, and gold versions are also offered, as are custom sizes up to 4' x 8'; price upon request. cletile.com, 415-887-9011

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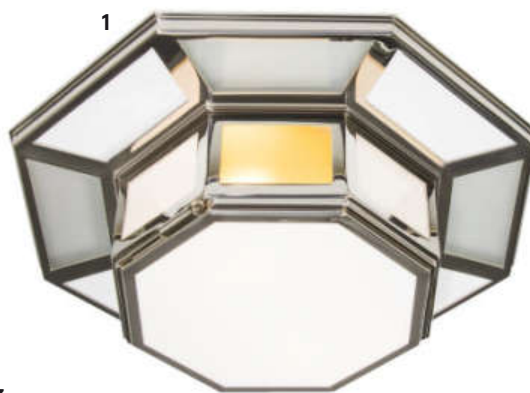
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1 With its tailored octagonal form, the Lanesborough ceiling light from **the Urban Electric Co.** has undeniable panache. The 3.5" h. x 13.25" dia. light is sold in 27 finishes and with 11 glass options (shown is polished nickel and pot-white glass with etched-glass accents); starts at \$1,575. urbanelectrico.com, 843-723-8140

2 **The Nanz Co.'s** 2506CD handle takes traditional brass in an industrial-chic direction. Part of the Studio Line, the 4.25"-l. knurled-grip lever is offered in any Nanz finish (burnished brass is shown) and can be made in custom sizes; to the trade. nanz.com, 212-367-7000

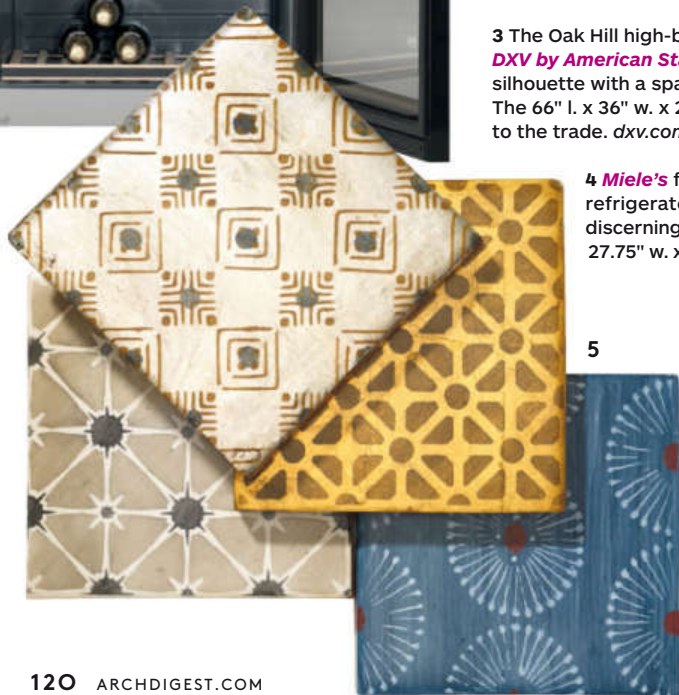
3 The Oak Hill high-back soaking tub from **DXV by American Standard** blends an elegant silhouette with a spare pedestal design. The 66" l. x 36" w. x 29.75" h. tub is available to the trade. dxv.com, 800-227-2734

stainless-steel unit features acacia-wood shelves and can store up to 178 bottles in three separate temperature sections. A glass chiller, display space, and accessory box for wine tools are also included; \$7,499. mieleusa.com, 800-843-7231

5 The lively terra-cotta tiles in **Tabarka Studio's** Rue des Rosiers line were inspired by French and Asian decorative arts found in the shops of Paris's Marais district. The numerous patterns come in multiple colorways, including options with copper, gold, and silver leaf; from \$70 per sq. ft. tabarkastudio.com, 480-968-3999

6 **iRobot's** latest-generation automated vacuum, the Roomba 980, is equipped with extra sensors for enhanced navigation, enabling it to better detect a room's most efficient cleaning path, avoid furniture and other objects, and return to its dock to charge. It also boasts Wi-Fi connectivity, meaning you can get a jump on your house-cleaning from virtually anywhere using your smartphone or tablet; \$899. irobot.com, 800-727-9077

4 **Miele's** first freestanding wine refrigerator is ideal for the discerning oenophile. Measuring 27.75" w. x 29.5" d. x 75.5" h., the



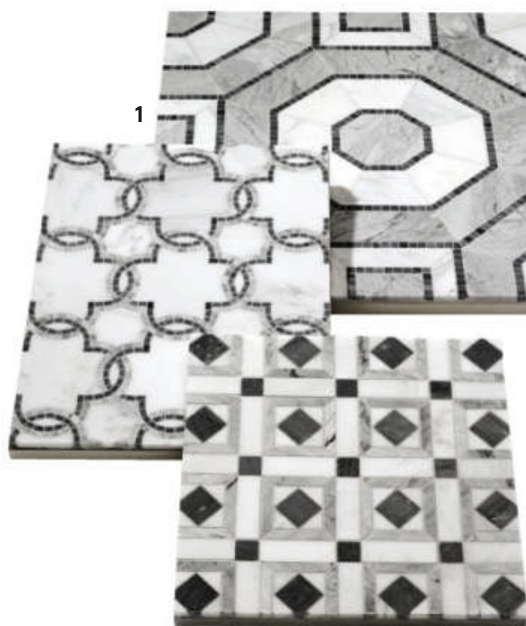
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1 The Villa d'Oro collection of stone mosaic tile by **Walker Zanger** merges Moorish, Gothic, and Renaissance motifs in neutral palettes. From top are three of the line's 14 designs: Palermo (\$56/sq. ft.), San Marcos (\$120/sq. ft.), and Borghese (\$38/sq. ft.), all in grigio, one of four colorways offered. walkerzanger.com, 818-252-4000

2 **Bevolo Gas and Electric Lights** developed its London Street lantern with complementary London Yoke bracket as an homage to the flickering streetlamps of Victorian England. The copper-and-iron gas fixture, for indoor/outdoor use, measures 15" w. x 28" h. and costs \$1,200; other sizes and an electric model are available. bevolo.com, 504-522-9485

3 **Hunter Douglas's** PowerView motorized-blind system is controlled by a smartphone or tablet app that allows you to program multiple timed settings. Available in 16 styles, the system starts at \$275 per shade. hunterdouglas.com, 800-274-2985

4 The **Bertazzoni** Professional Series 30"-w. induction range makes a strong statement, especially in the vino hue pictured. Operated via an LCD interface, it's both energy-efficient and precise. The state-of-the-art range is sold in five additional colors and also comes in a stainless-steel version; \$5,999. bertazzoni.com, 866-905-0010

5 **Mark and Graham's** stately solid-brass letter door knockers are a salute to classic typography. The 4"-tall characters cost \$49 each and are sure to add a touch of personalized flair to any door. markandgraham.com, 888-965-6275

6 Smooth handles and locks meet strikingly textured plates in the Burlap hardware collection by **Sun Valley Bronze**. Clockwise from top left are the patio set (\$781), the mortise-lock front-entry set (\$1,552), and the tubular passage set (\$512), all in white bronze. A total of ten finishes are offered. sunvalleybronze.com, 866-788-3631

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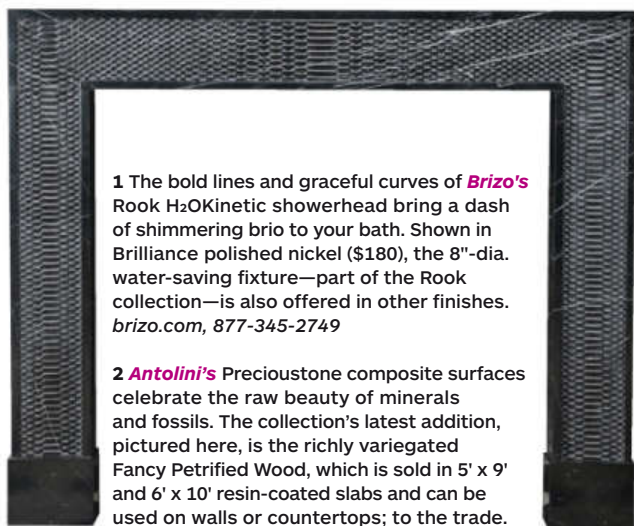


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1 The bold lines and graceful curves of **Brizo's** Rook H₂OKinetic showerhead bring a dash of shimmering brio to your bath. Shown in Brilliance polished nickel (\$180), the 8"-dia. water-saving fixture—part of the Rook collection—is also offered in other finishes. brizo.com, 877-345-2749

2 **Antolini's** Precioustone composite surfaces celebrate the raw beauty of minerals and fossils. The collection's latest addition, pictured here, is the richly variegated Fancy Petrified Wood, which is sold in 5' x 9' and 6' x 10' resin-coated slabs and can be used on walls or countertops; to the trade. antoliniusa.com, +39-045-683-6611

3 Designer **Juan Montoya's** collection of hardware for **P. E. Guerin** balances opulence and restraint. The Reeded pulls are crafted of 24K-gold-plated brass and come in 3.5" (\$450), 6" (\$600), and 9" (\$750) sizes. Levers and knobs are also offered, as are additional finishes. peguerin.com, 212-243-5270

4 Carved from black marble, **Alexa Hampton's** Python mantel for **Chesney's** channels a subtly wild vibe. The 54" w. x 5.75" d. x 45" h. version shown costs \$11,900; custom sizes are available. chesneys.com, 646-840-0609

5 **Ronbow's** Free modular vanity makes the most of small spaces with customizable drawers hidden behind discreet

façades. Conceived by the design studio **DanelonMeroni**, the unit can be configured in a variety of ways; the example above is in white hardwood plywood with a bamboo counter, white mirror, and white ceramic sink. \$5,990 as shown. ronbow.eu, 510-713-1188

6 The futuristic AM10 humidifier by **Dyson** uses an intelligent climate-sensitive system to regulate air moisture while employing ultraviolet technology to eliminate bacteria. Pictured in white/silver, the 22.75"-tall humidifier also comes in iron/blue and black/nickel; \$500. dyson.com, 866-693-9766



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An aerial view of Vienna, including the Volksgarten park and, at right, the Austrian parliament building.

VIENNA'S VERVE

Hapsburg glories, modern marvels, and cutting-edge cool converge in Austria's buzzing capital

Vienna, the picture-perfect capital of Austria, bears all the imprints of its long history, including its time as the seat of the great empire that enveloped Prague, Budapest, and Milan. Medieval churches such as the glorious **Stephansdom** mix with Secessionist landmarks like Otto Wagner's Jugendstil Postal Savings Bank (now the **Wagner: Werk-Museum Postsparkasse**), while a grand procession of Hapsburg-era palaces, theaters, and government buildings weave along the 150-year-old Ringstrasse. The city's museums hold riches worthy of a metropolis many times its size, and everywhere there are references to the composers, thinkers, writers, and artists—from Gustav Mahler to Sigmund Freud to Stefan Zweig to Egon Schiele—who have made it a cultural epicenter.

But Vienna today is about much more than its glorious past; think cosmopolitan hipster rather than Mitteleuropean dowager. The city is an energetic hub of adventurous contemporary art and cutting-edge design, with an excellent restaurant scene. A prime example of the particular Viennese synergy between old and new is the **Austrian Museum of Applied Arts/Contemporary Art** (known as the MAK). Featuring a wide-ranging design collection, including the archive of the Wiener Werkstätte, the museum is housed in an impressive 1871 building whose brick façade lights up each evening with a pulsing James Turrell installation. As MAK director Christoph Thun-Hohenstein points out, "Mahler famously said, 'Tradition is not the preservation of the ashes but the passing on of the fire.'" This past June, as a way of keeping the flame alive, Thun-Hohenstein

launched the Vienna Biennale, the first such exposition to merge art, design, and architecture.

The biennial's echo of its more famous predecessor in Venice is not a coincidence. Both cities have what Jasper Sharp, a British-born curator at the **Kunsthistorisches Museum Wien**, calls a "chocolate box" quality—an opulent beauty, accrued over the centuries, that makes them feel heavy and precious. But Sharp notes that Vienna's modern history is complex in a way that creates an especially fertile environment for artists. "There's a darkness to the cultural landscape here," he says, rattling off a list of examples that includes fallen dynasties, Freud's psychoanalytic theories, the ongoing question of Jewish restitution, and Austrian nationalism. "It really gives artists an extraordinary diving-off point," he continues, over lunch at

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TRAVELS



Clockwise from top left: Zaha Hadid's Library and Learning Centre at the Vienna University of Economics and Business. An installation by Swiss artist Pipilotti Rist graces the ceiling of Das Loft, the restaurant in the Jean Nouvel–designed Sofitel Vienna Stephansdom hotel. The newly opened Park Hyatt Vienna. Joseph Maria Olbrich's 1898 Secession building.



Radlager, a hip café/bike shop near the museum. In his role, Sharp has spearheaded a growing number of modern and contemporary art shows to complement an august collection of works by the likes of Raphael, the Brueghels, and Giuseppe Arcimboldo.

One talent who has thrived in Vienna is Italian designer Marco Dessi. Since his arrival in 2000 he has become one of the city's stars, creating everything from tables and sofas for the Austrian furnituremaker Wittmann to a reinterpretation of a Dagobert Peche cabinet for the MAK. "There's a generation of young people here who want to do something on their own," Dessi says, sitting at **Café Motto am Fluss**, a relaxed spot along a canal. He points across the water to the Karmeliterviertel, the onetime Jewish quarter that had become a drab district of warehouses and working-class apartments. "Now it's one of the best places to live," Dessi says, likening the area to a picturesque urban village.

The Karmeliterviertel had been slowly evolving, but it really took off after the 2010 opening of the boldly contemporary Jean Nouvel–designed

Sofitel Vienna Stephansdom

hotel, featuring a top-floor restaurant, **Das Loft**, with a kaleidoscopic ceiling by Swiss artist Pipilotti Rist and panoramic views. In the section around the Karmelitermarkt, the neighborhood's central market, "there are more architecture firms, more graphic-design offices, more young people," says Vienna-based artist Erwin Wurm. Helping to draw a well-heeled crowd to the area are venues like **Song**, a clothing and design shop turned art gallery, and **Skopik & Lohn**, a creative-class canteen that boasts a graphically graffitied decor by Vienna artist Otto Zitko. "It's one of my top recommendations," says Thun-Hohenstein, praising the menu of Italian-inflected dishes.

Adjacent to the Karmeliterviertel is the Augarten, a Baroque park that's home to the exhibition space for **TBA21: Thyssen-Bornemisza Art Contemporary**—founded by influential art patron and collector Francesca von Hapsburg—as well as **Augarten Wien**, Europe's second-oldest porcelain factory, which offers guided tours. The china company also has



a sleek flagship in the city center where one can buy pieces from the brand's collaboration with Dessi, its first new dinner service in 40 years, among other wares.

Also in the heart of the city are boutiques from the renowned silver firm **Wiener Silber Manufactur** and the preeminent glassmaker **Lobmeyr**, which have similarly embraced local talent. Wiener Silber has partnered with Wurm, for example, on a sugar bowl shaped like an overinflated Porsche, while Lobmeyr commissioned Dessi to create a series of carafes and drinking glasses as well as a chandelier.

Such tradition-twisting synergies are a major focus of the annual Vienna Design Week, held each fall. The festival's director, Lilli Hollein, daughter of architect Hans Hollein, knows firsthand about challenging the city's conventions. Two of her father's designs—the Haas Haus, a postmodern 1990 building with a mirrored façade reflecting the Stephansdom, and the **Albertina's** Soravia Wing, with a sweeping overhang

CLOCKWISE FROM TOP LEFT: ROLAND HALBE; COURTESY OF SOFTEL VIENNA STEPHANSDOM; COURTESY OF PARK HYATT VIENNA; DE AGOSTINI/SANTINI/D'ALESSIO/GETTY IMAGES

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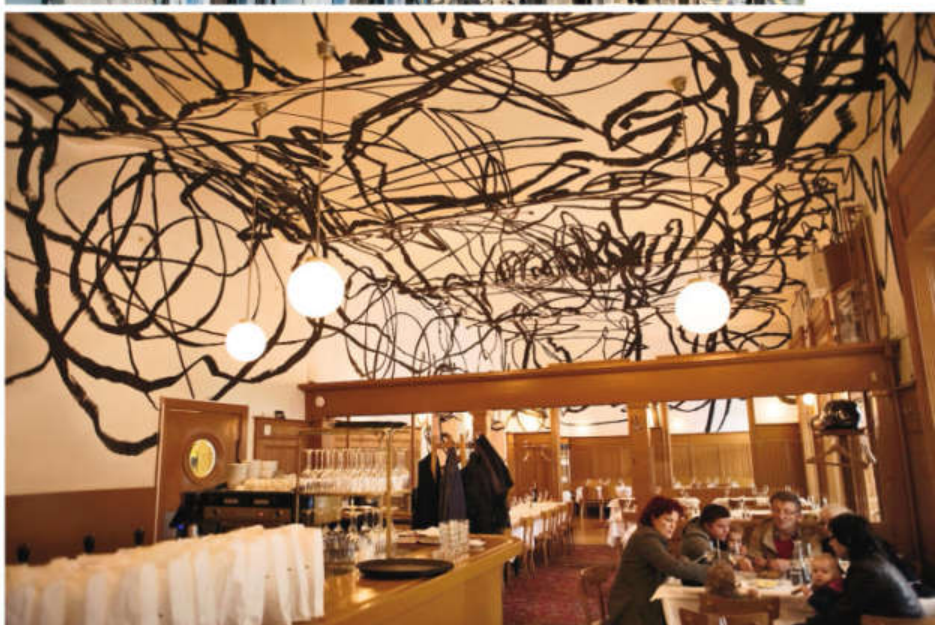
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TRAVELS



From top: Hans Hollein's 1990 Haas Haus contrasts with the nearby medieval Stephansdom cathedral. Midcentury furnishings at the shop **Lichterloh**. Artist Otto Zitko created the graffiti-esque fresco at the restaurant **Skopik & Lohn**. The classic **Loos American Bar**, which opened in 1908.

paying a visit to the area around Gumpendorfer Strasse, a street full of smart stores such as **Lichterloh**, which sells beautifully restored vintage

furniture. The nearby **Das Möbel** is a great spot for contemporary furnishings (it has a charming sibling café a few blocks away), and the chic fashion boutique **Nachbarin** highlights sought-after small-label designers.

The fervor and intensity that Hollein describes have in fact fostered a rich atmosphere for contemporary architects. "There's a real penchant for pushing the envelope and thinking about the edge in art and architecture in Vienna, which is

one reason I go there to teach," says Hani Rashid, a partner at New York's Asymptote Architecture who also holds a position at Vienna's University of Applied Arts. His faculty colleague Zaha Hadid's recently completed Library and Learning Centre at the Vienna University of Economics and Business is marked by its bracing slant, and Dominique Perrault's 2014 DC Tower 1—the tallest building in Austria—has a unique ribboned glass façade.

Many of what are now Vienna's icons were avant-garde in their day, whether works of architecture, like Joseph Maria Olbrich's gemlike 1898 **Secession building** (worth a visit just to see Gustav Klimt's *Beethoven Frieze* in the basement), or art, such as the Schiele masterpieces hanging in the **Leopold Museum**, one of nine major institutions that make up the sprawling MuseumsQuartier cultural complex. Slightly farther afield—but an essential stop for lovers of art and formal gardens alike—is the **Belvedere** complex, comprising two Baroque palaces. →

cantilevered off one of the capital's most revered museums—remain controversial with the Viennese. "People would call our family apartment saying the Haus shouldn't be built and that my father should jump off the roof," Hollein remembers. "This is the way we discuss things here. It's pretty nasty, but you could also see it in a positive way—it's very passionate."

When it comes to design shopping, Hollein and Dessi both recommend

FROM TOP: BERNDT FISCHER/GETTY IMAGES; PETER RIGAUD/COURTESY OF SHOTVIEW SYNDICATION; JOSEF POLLERROSS/ASBLANCA.COM; PETER RIGAUD/COURTESY OF SHOTVIEW SYNDICATION



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Originally a prince's summer residence, the estate now displays artwork dating from medieval times to the present.

Indeed, converting classic structures into vital new spaces is a Viennese tradition, one that has given rise to a number of exquisite hotels. Among the latest is the elegant **Park Hyatt Vienna**, which occupies a century-old former bank. For more intimate lodgings, the modestly scaled **Hotel Lamée** and **Hotel Topazz**, both part of the Design Hotels brand, offer stylish accommodations for visitors who want direct access to the shops and restaurants on and around Stephansplatz.

From top: Meierei im Stadtpark, the milk bar inside the acclaimed restaurant Steirereck. The courtyard of the 1871 building that houses the Austrian Museum of Applied Arts/Contemporary Art, known as the MAK.

A favorite neighborhood eatery is **Oswald & Kalb**, where the Wiener schnitzel reigns supreme. "Theirs really is the best," says illustrator Christoph Niemann, who has a show at the MAK running through the fall. "We went there for dinner after the opening, and it was outrageously good." Close by are treasures like the celebrated **Loos American Bar**, where one can enjoy a perfect cocktail while sunk into a green leather banquette, and the esteemed **Zum Schwarzen Kameel**, an almost 400-year-old bar that's ideal for a snack and Aperol spritz.

Combining the best of old and new is Vienna's top restaurant, **Steirereck**, the standard-bearer of modern Austrian cuisine with two Michelin stars. It's set in a lovely pavilion in the historic Stadtpark adjoined by several futuristic extensions. The interiors of Steirereck's less formal but equally popular milk bar, **Meierei im Stadtpark**, feature a topsyturvy design scheme—its white walls artfully arrayed with surreal groupings of tableware, while the floor is covered in emerald swirls that echo the greenery outside. Such playful chaos is belied by Meierei's reliably superb fare, not least the flawless apple strudel that emerges every afternoon at 1, fresh from the oven. —ZEKE TURNER

VIENNA DETAILS

MUSEUMS AND CULTURAL SITES

Albertina Albertinaplatz 1; +43-1-53483; albertina.at.
Austrian Museum of Applied Arts/Contemporary Art (MAK) Stubenring 5; +43-1-711-360; mak.at.
Belvedere Prinz Eugen-Str. 27; +43-1-795-57-134; belvedere.at.
Kunsthistorisches Museum Wien Neue Berg Heldenplatz; +43-1-525-24; khm.at.
Leopold Museum Museumsplatz 1; +43-1-525-700; leopoldmuseum.org.
Secession building Friedrichstr. 12; +43-1-587-5307-21; secession.at.
Stephansdom Stephansplatz 3; +43-1-5155-23054; stephanskirche.at.
TBA21: Thyssen-Bornemisza Art Contemporary Scherzeggasse 1A; +43-1-513-9856-24; tba21.org.
Wagner: Werk—Museum Postsparkasse Georg-Coch-Platz 2; +43-599-05-33825; ottowagner.com.

SHOPS

Flagshipstore Augarten Wien Spiegelgasse 3; +43-1-512-1494; augarten.at.
Lichterloh Gumpendorfer Str. 14; +43-1-586-05-20; lichterloh.com.
Lobmeyr Kärntner Str. 26; +43-1-512-0508-88; lobmeyr.at.
Das Möbel Gumpendorfer Str. 11; +43-1-924-3834; dasmoebel.at.
Nachbarin Gumpendorfer Str. 17; +43-1-587-2169; nachbarin.co.at.
Song Praterstr. 11-13; +43-1-532-2858; song.at.
Wiener Silber Manufactur Spiegelgasse 14; +43-1-513-0-500; wienersilbermanufactur.com.

RESTAURANTS, BARS, AND CAFÉS

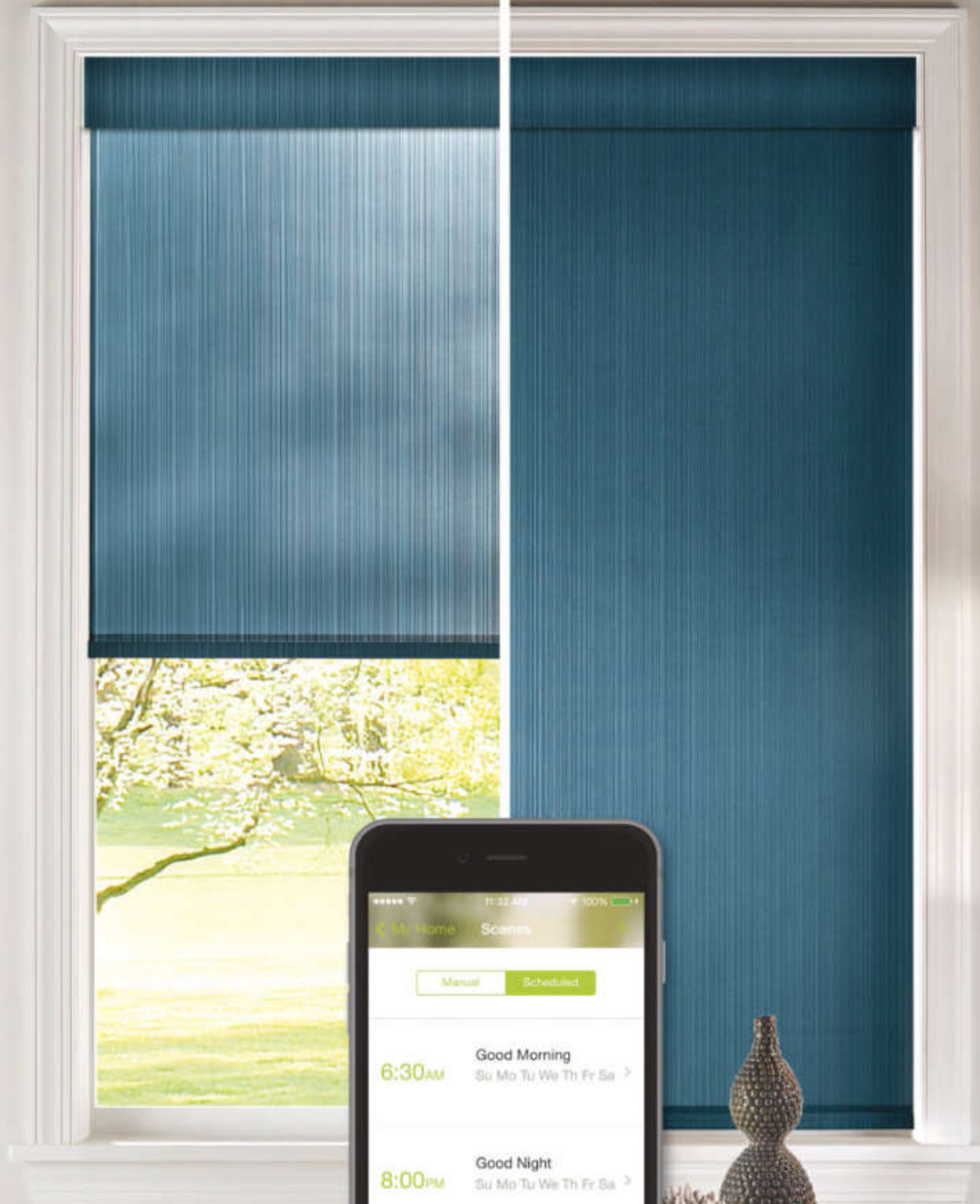
Café Motto am Fluss Franz Josefs Kai 2; +43-1-25-255-11; motto.at.
Das Loft Praterstr. 1; +43-1-90-616-8110; dasloftwien.at.
Loos American Bar Kärntner Durchgang 10; +43-1-512-3283; loosbar.at.
Oswald & Kalb Bäckerstr. 14; +43-1-512-1371.
Radlager Operngasse 28; +43-664-923-9910; radlager.at.
Skopik & Lohn Leopoldsgasse 17; +43-1-219-8977; skopikundlohn.at.
Steirereck/Meierei im Stadtpark Am Heumarkt 2A; +43-1-713-3168; steirereck.at.
Zum Schwarzen Kameel Bognergasse 5; +43-1-533-8125-11; kameel.at.

HOTELS

Hotel Lamée Rotenturmstr. 15; +43-1-532-2240; rooms from \$258/night; hotellamee.com.
Hotel Topazz Lichtensteg 3; +43-1-532-2250; rooms from \$225/night; hoteltopazz.com.
Park Hyatt Vienna Am Hof 2; +43-1-22740-1234; rooms from \$536/night; vienna.park.hyatt.com.
Sofitel Vienna Stephansdom Praterstr. 1; +43-1-90-616-8110; rooms from \$223/night; sofitel.com.

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"I'm interested in mystery and wonder," San Diego architectural designer Wallace Cunningham once told AD. So much is abundantly clear from this intriguing 2013 estate, which he designed for a five-and-a-half-acre plot in a private community. A fanlike zinc roof crowns the sinuous structure, which has walls of Italian stone—both inside and out—and broad expanses of glass that frame scenic vistas of the Wasatch Mountains. Devised with large-scale entertaining in mind, the futuristic, dynamically angled rooms open onto a network of inviting terraces, complete with several fire pits and a hot tub.

CONTACT: Rising Star Realtors, 435-200-4959; Rodeo Realty, 310-717-5522

Lake Forest, Illinois

In 1916, shortly after launching his own practice, architect and urban planner Edward Bennett built this French Renaissance-style manor as a summer home for his growing family. Dubbed Bagatelle (Bennett was inspired by the Château de Bagatelle in Paris's Bois de Boulogne park), the property occupies two manicured acres, boasts a coach house and Art Moderne studio, and is listed on the National Registry of Historic Places. The fountain on the back lawn echoes the architect's design for Chicago's

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CONTACT: BHHS KoenigRubloff Realty Group, 847-814-1855

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CONTACT: Architecture for Sale, 310-275-2222 →



FROM TOP: ANDY CUNNINGHAM (3); 3MILLE/
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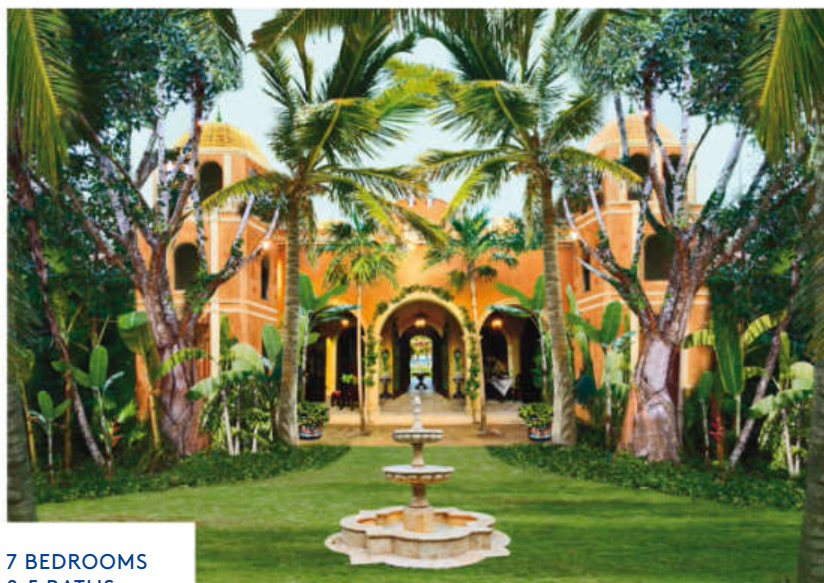
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AD



Old-world chic: Marble accents enrich an enfilade at a New Jersey country house.

NOVEMBER

Hired to gut and rebuild a dilapidated 1850s Manhattan townhouse, Peter Pennoyer Architects crafted a spiraling staircase as a dramatic focal point. **Opposite:** The project's interior designer, Shawn Henderson, outfitted the rear parlor as a dining area, with a midcentury Angelo Lelli for Arredoluce chandelier, vintage French sconces from Elle W Collection, a glass-top table by Silas Seandel, and vintage Paul Evans chairs covered in a Castel fabric. Flanking the mantel are artworks by one of the homeowners (left) and Mark Titchner; the banquette is upholstered in a Pollack velvet. For details see Sources.





Return Engagement

ARCHITECT PETER PENNOYER AND INTERIOR DESIGNER SHAWN HENDERSON
DEVISE A DAZZLING REINVENTION FOR AN 1850S GREENWICH VILLAGE TOWNHOUSE

TEXT BY CHRISTOPHER MASON PHOTOGRAPHY BY ERIC PIASECKI PRODUCED BY HOWARD CHRISTIAN



single-family home, retaining only its landmarked front façade, part of the rear elevation, and two marble mantels, which were diligently restored and installed in the library and master bedroom.

The residence's footprint remained the same, but its height was extended by erecting an airy fifth-floor penthouse space, an addition that was allowed by the city's Landmarks Preservation Commission after detailed negotiations, with the stipulation that it be set back and not visible from the street.

Meanwhile, the homeowners enlisted interior designer Shawn Henderson, who had decorated their previous apartment on lower Fifth Avenue, to create forward-looking rooms within Pennoyer's classical framework, incorporating their impressive collection of artworks by Cindy Sherman, George Condo, Matthew Barney, and others. Rounding out the design team were landscape firms Madison Cox Associates and the

Organic Gardener, who masterminded a lush but low-maintenance rear garden and plantings for the terraces in the front and back of the new top floor. The result is a supremely chic contemporary take on a 19th-century townhouse.

Perhaps the home's most dramatic change is its serpentine interior staircase. "A lot of Italianate Village houses have narrow stairways that ascend from the front door, as this one did," says Pennoyer, who credits Gregory Gilmartin, his firm's design director, for the brilliant revision. "The rounded staircase is more compact, and the stair hall is more generous." It's more graceful, too. Illuminated by a skylight, the stair's lyrical curves are traced by a dark-walnut handrail atop trim spindles, while its off-white plaster walls are embellished with subtle texture and flecks of silver leaf added by Henderson. "It goes all the way to the top floor," the decorator says. "It's a giant gesture, so we really labored over it."

Throughout the dwelling, Pennoyer installed bespoke millwork, most elaborately on the parlor floor, where the paneled walls and arched doorways are joined by intricate plaster cornices and fluted Corinthian columns—all informed by 19th-century pattern books. Despite these traditional touches, overall the house has a crisp, tailored feel with minimal visual clutter. Wherever possible, the paneling houses

The desire to preserve historic buildings in their original state—a commendable impulse—sometimes runs into challenges that simply cannot be resolved satisfactorily. In the case of an 1857 New York City townhouse bought by a publishing CEO and his hedge-fund-manager husband several years ago, the interiors had been so altered and had fallen into such a woeful condition that there was little left worth saving. The four-floor Italianate redbrick building, in Greenwich Village, had long before been sliced up into separate apartments, and most of the original architectural elements—including the stoop leading to the main parlor-floor entrance—had been removed or damaged. "It was a disaster," the publisher says bluntly. "But we had a lot of trust that the home could be developed into our kind of vision."

It was a project that called for poetic ingenuity, and for help the pair turned to architect Peter Pennoyer. Known for his elegant classical work and love of period details, Pennoyer was perhaps a less-than-obvious choice for a couple whose sensibilities skew contemporary—especially when it comes to art and furniture—despite the publisher's self-professed "obsession with old homes." He adds, "I knew in hiring Peter that there would be a healthy, positive creative tension between us."

When Pennoyer first toured the house, in 2010, it was clear they would have to start from scratch. "I usually like to keep the old materials, the beams, at least," the architect says. "But this was unsalvageable." Thus began a three-year project to completely gut and reconstruct the building as a

Above: Peter Pennoyer installed a new stoop—the original had been removed—and graceful ironwork, which was copied from a nearby residence dating from the same period. **Opposite:** In the front parlor, a custom-made sofa by Shawn Henderson is paired with a carpet he designed for ALT for Living; Soie de Lune fabrics from Lauren Hwang were used for the curtains and the sofa's throw pillows, the latter accented with a Samuel & Sons fringe.



IN PROGRESS





Left: One of the kitchen's two circa-1950 French holophane lights from Avantgarden hangs above the breakfast area's Chris Lehrecke table from Ralph Pucci International; the painting is by George Lloyd, and the Moroccan floor tile is by Mosaic House.

Opposite: The kitchen includes a Sub-Zero refrigerator and a Wolf range and wall ovens; the antiqued-mirror backsplash tile is by Ann Sacks, the sink fittings are by Waterworks, and the stools are from Mark Jupiter.



IN PROGRESS

Right: Teak furniture by Henry Hall Designs from Walters is arranged on the new limestone terrace, which is equipped with a Viking grill; the garden is by Madison Cox Assoc. and The Organic Gardener.





hidden cabinets or closets that open with a click of the finger, while numerous pocket doors tuck neatly into walls. “I don’t think there’s ever been a house with more pocket doors,” the publisher jokes.

Every room is stylistically distinct, but they flow harmoniously from one to another, a Henderson signature. For example, the twin parlors—the one in front composed as a sitting room, the one at back as a dining area—are linked by several matching components, including midcentury Arredoluce ceiling lights, white antique-inspired marble mantelpieces, ink-blue curtains with metallic stripes, and patterned carpets by Henderson, who designed many of the house’s furnishings. “To me, it’s about the right combination of elements—color, fabric, texture, and form—that all complement each other,” he says.

Adjacent to the rear parlor, a discreetly walled-off vestibule with a wet bar leads to a small ironwork balcony with a spiral staircase that descends to the garden terrace—a setup that’s ideal for entertaining. “We love to host dinner parties,” the

publisher says. “Drinks in the garden or on the roof in summer, or with fires going in the dining room and parlor in winter.”

For the master suite, Henderson devised a cossetting scheme in a dusky pewter color—a wool wall covering, curtains embroidered with an exquisite geometric motif, and plush 1960s seating. A vintage starburst ceiling light caps off the air of moody modernity.

The penthouse, on the floor above, was conceived as a lighter, casual refuge for relaxing and entertaining, with sliding doors that offer access to the rooftop terraces. The inviting outdoor spaces, boasting spectacular views across the city, feature weathered-copper planters filled with undulating boxwood hedges and slender linden trees. Notes the publisher, “We can wake up, bring our coffee out to the terrace, and enjoy the morning air.”

In the end, the townhouse completely exceeded his expectations. “There’s not one thing I would change,” he says, adding, “and I’m very fussy.” □



Above: A painting by Frederick Lynch presides over the penthouse sitting area, which features curtains made of a Donghia fabric and a carpet from ALT for Living.
Right: On a rooftop terrace, Madison Cox and the Organic Gardener created an oasis with linden trees and boxwood in copper planters; the table and chairs are by Janus et Cie.
Opposite: A Sandy Skoglund photograph is mounted over the library's custom-made rosewood-and-walnut credenza; the carpet is by ALT for Living.





A Peter Hujar photograph and a rosebush sculpture by Sam Tufnell distinguish the master bath; the tub fittings are by Waterworks. **Opposite, from top:** An artwork by one of the homeowners adds a burst of color above the master bedroom's fireplace, while a Matthew Barney photograph is displayed on a bookshelf; the armchairs (one is shown) and small ottoman are vintage designs by Lloyd Wright. The walls and the Crate and Barrel bed are upholstered in the same Holland & Sherry wool felt used for the curtains; the painting between the windows is by Rachel Bess, and the photographs over the bed are by Hujar.



DESIGN WISDOM

GET FACE VALUE: To make the most of their home's total rebuild, the owners fashioned an updated take on a classic townhouse behind its protected 19th-century façade, even working with the city's Landmarks Preservation Commission to add a setback fifth-story penthouse.

THROW IN SOME CURVES: Rather than replicate the building's previous conventional staircase, Pennoyer and his team installed a circular version that lends serious drama and grace.

BRING SOLAR FLAIR: Replacing the parlor floor's small windows with more elegant French doors enhanced the natural light while remaining historically appropriate.

FIND THE BALANCE: Sculptural modern furnishings selected by Henderson and bold contemporary artworks from the homeowners' collection integrate harmoniously with Pennoyer's classically inflected architecture.

PLAY UP PERIOD PANACHE: Paneling, cornices, and other details were inspired by 1850s pattern books, while the exterior ironwork was re-created by Pennoyer's firm, whose research uncovered a nearby townhouse by the same builder that still had its original balcony.



Fully Committed

What began as a little fixer-upper project—a modest Santa Barbara refuge for designer Madeline Stuart and her husband—turns into a labor of love

TEXT BY MADELINE STUART PHOTOGRAPHY BY RICHARD POWERS PRODUCED BY ANITA SARSIDI





Interior designer Madeline Stuart renovated a historic bungalow in Santa Barbara, California, as a getaway to share with her husband, writer Steve Oney. In the living room, their Parson Russell terrier, Mr. Peabody, rests on a Madeline Stuart Collection sofa, which is covered in a Great Plains fabric. The mix of furnishings also includes an 18th-century Danish armchair and an antique Chinese lacquer low table, both from Lief, a Stephen Antonson plaster table lamp, and vintage chesterfield chairs from T. L. Gurley Antiques. The curtains and Roman shades are made of Indian blankets from Hollywood at Home, the rug is by J. D. Staron, and the walls are painted in a Benjamin Moore white. For details see Sources.



Honestly I had no intention of buying a house that day. I had told my real-estate broker I needed to put my search for a Santa Barbara getaway on hold while my husband, writer Steve Oney, was away at Harvard on a five-month fellowship. It didn't seem like a good idea to purchase a home in his absence. But she sent an email with images just enticing enough for me to call a friend whose family has lived in the area for generations and ask him to go on a scouting mission. His report was decisive: "You must come and see this house." I made the hour-and-a-half drive up from Los Angeles the very next day.

I found the house and location so beguiling that I made an offer on the spot. The modest Spanish Colonial Revival bungalow was one of several dwellings built as artists' studios in the 1930s in a charming landmarked enclave called El Caserio, which loosely translates as "the Compound." Some have been remodeled (a few by Lutha Maria Riggs, the brilliant successor to George Washington Smith, Santa Barbara's architectural saint), and many have remained in the same hands for more than 40 years. The compound is in a historic Santa Barbara neighborhood around the corner from the Presidio, a fort built by the Spanish in 1782. While that might not sound impressive in other parts of the world, it's ancient by West Coast standards. In fact, the Presidio is the second-oldest building in California.

I don't recall thinking much about whether the house was a sound investment. I just knew I wanted a place where Steve and I could take long walks with our dogs, Beatrice and Mr. Peabody, shop at the farmers' market (one of the best in the country and just a few blocks away), and find a measure of peace whenever we could escape from L.A.

Perhaps I should have considered how much work our little Casa Caserio, as I call it, was going to require. Given my chosen profession as a designer, you'd think I would have paid more attention to the deplorable condition of the wiring, the dreary pine paneling, the dilapidated storage shed in the backyard, and the problematic circulation. To get to the only bedroom, you had to pass through a bathroom—not an ideal route, even if my husband and I have been married for 30 years.

But once the deal was done, I set myself to the task of resolving the structure's architectural problems, the worst involving that bedroom, a feng shui nightmare with no parallel walls. I quickly realized I'd taken on far more than a cheap and cheerful fluff project. The house wasn't quite derelict, but in order to do the place right, I needed to take a holistic approach to the renovation.

I rode in on a white horse, confident that I could easily remedy decades of neglect and shoddy fixes. Water-stained ceiling? I brought in the brilliant decorative artist Jean Horihata to faux-bois the bad bits. Cheap builder-quality doors? I designed new ones with stiles and rails consistent with traditional 1930s detailing. Odd, mismatched door and window casings? I had a millwork company custom make moldings for the entire house. Ghastly light fixtures, ugly door hardware, unattractive plumbing fittings? No problem. My credo was "Redo, replace,



rectify." As for the bedroom, I took it down to the studs, righted the geometric wrongs, and rerouted the entrance.

Of course, the expenses kept mounting, but I was acting like the worst of all possible clients. My inner Veruca Salt had taken hold, and all I could say was, "I want it now." There were numerous times when I was tempted to fire my designer for cost overruns, but that would have been a bit awkward.

The one decision I didn't have to struggle with was the paint: Benjamin Moore's White Dove OC-17, a designer's best friend and this house's savior. It's not too sterile and has virtually no yellow—just enough to take the edge off. It instantly transformed the home. The furniture also fell into place easily. I found some stunning Spanish antiques for the living room, combining them with baroque Portuguese mirrors and a pair of perfectly distressed leather chesterfield chairs that matched a sofa of my design. The place is too compact for houseguests (no room at this inn!), but for our tiny den, I designed a sumptuous sofa that has become Steve's preferred recumbent reading spot.

Fortunately I was surrounded by an incredible team of supporting players, including landscape designer Lance Lortscher, who solved the problem of how to make the most of my diminutive garden. Oh, and yes, I can now admit that I also had a decorator who knew what she was doing.

In spite of the mishaps, the mistakes, the money, and the misery, I ultimately created a sanctuary. While I love our home in L.A., Casa Caserio is my dream house. It's small, but small happens to be the perfect size. It's where we go to rest and read. A refuge without all the stuff, the accumulated detritus of many years. How happy I am that I didn't listen to reason that day. □

Stuart (pictured opposite with Mr. Peabody) designed the outdoor lounge area's sconce and stone table. The vintage seating, from the Wicker Shop of Old Saybrook, has cushions covered in a Janus et Cie fabric.





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Designer Lance Lortscher of New View Landscape transformed the garden. **Above right:** Boxwood spheres punctuate the pebble-paved front yard. **Opposite:** The terrace now serves as an alfresco dining room, featuring a teak table by Janus et Cie and Palecek chairs; the star pendant light is by Reborn Antiques.



DESIGN WISDOM

RESPECT THE PAST: To honor the bungalow's Spanish Revival roots, one of the most critical moves was installing new doors and windows whose dimensions and details are consistent with those from the 1930s.

WALK SOFTLY: The original terra-cotta floors provide strong character, but Stuart used a variety of area rugs—cowhide, mohair, natural grass—to temper the hard surfaces and lend a distinct feel to each space.

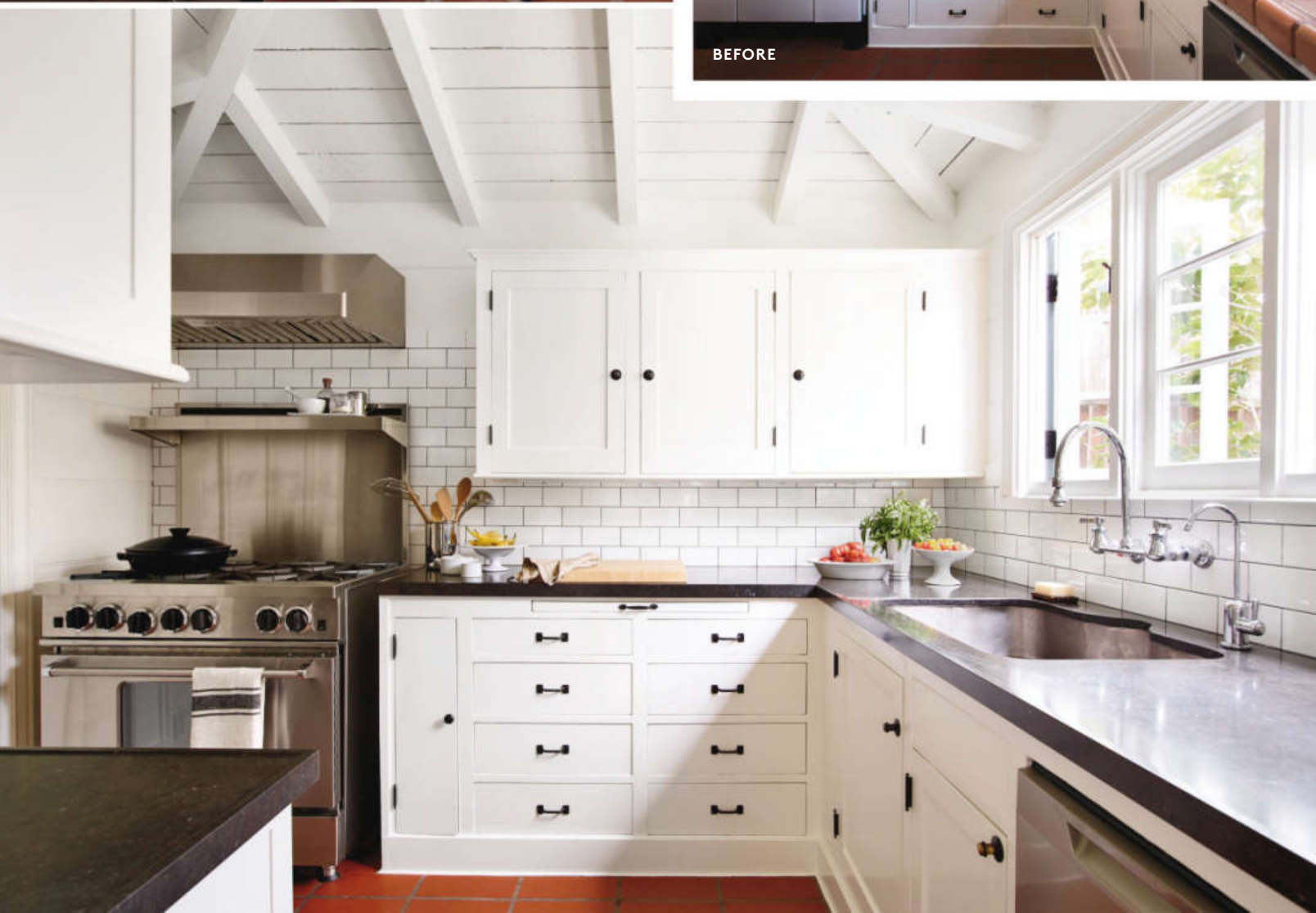
SAVE SELECTIVELY: While Stuart kept the kitchen's cabinetry (she often uses similar styles in her own designs), she replaced the peach tile countertop and backsplash with a scheme of black limestone and white tile that changed the room's entire complexion.

DIVIDE AND CONQUER: The outdoor space, while compact, feels much larger thanks to the decision to split it up into three zones, each of which is experienced differently.

WORK THE WHITE MAGIC: Benjamin Moore's White Dove OC-17—which Stuart calls her go-to paint ("it's not too sterile and has virtually no yellow," she says)—transformed the house.



Top: A bespoke Madeline Stuart sofa is paired with a 19th-century Japanese cocktail table in the den; the vintage rattan chairs are from the Wicker Shop of Old Saybrook, and the mohair rug is by J. D. Staron. **Opposite, from top:** The dining room's banquette and stone table, both custom made, are joined by chairs from the Madeline Stuart Collection; all of the seating is upholstered in a leather by Old World Weavers. Stuart kept the kitchen's original cabinetry but updated the space with a BlueStar range, Zephyr hood, and sink fittings by Chicago Faucets.





Clockwise from top left: A 17th-century Spanish cabinet from Robuck stands in the master bedroom, which opens to the garden. The crisp white master bath has a marine-style ceiling fixture from Circa Lighting and sconces by Thomas O'Brien for Visual Comfort. The office features a 1940s plaster table lamp, a 19th-century leather-top desk, an Eames chair from Design Within Reach, and an Afghan flat-weave rug from Woven Accents. **Opposite:** In the master bedroom, a vintage brass lantern and an Onik Agaronyan mirror, both from Downtown, hang above a custom-made bed upholstered in a Fortuny print and dressed in vintage coverlets from Pat McGann Gallery; the 19th-century Chinese chair is from Charles Jacobsen.





VIRTUOSO PERFORMANCE

FOR HIS SISTER NANCY'S NEW YORK CITY TRIPLEX, ARCHITECTURAL DESIGNER STEPHEN LEE AND DECORATOR VICTORIA HAGAN CRAFT A SAVVY REVAMP COMPLETE WITH A SPACIOUS LIVING AREA THAT DOUBLES AS A RECITAL HALL

TEXT BY DAN SHAW
PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY HOWARD CHRISTIAN



IN PROGRESS

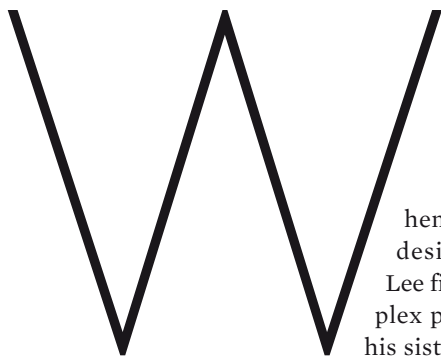


Designer Stephen Lee of the firm SLR Design gutted and rebuilt a Manhattan triplex for his sister, Nancy Lee, and her three teenage children, while Victoria Hagan Interiors devised the serene decor. The reconfigured second floor features a living area (foreground) furnished with a custom-made sofa and armchairs, all upholstered in Zinc Textile linens; the family area beyond boasts wood-framed Gio Ponti armchairs from Bernd Goeckler Antiques and a photograph by Meryl Salzinger. The rugs were custom made by Carini Lang. For details see Sources.





With walls of bleached anigre (left) and limestone (right), the entrance gallery leads to a showstopping staircase that ascends to the second-floor entertaining spaces; the ceramic sculpture on the console is by Soon Ai Lee. **Opposite:** Nancy Lee and her children (from left), David, Soona, and Matthew, around their Steinway & Sons grand piano in the living area, which also serves as a recital hall; the painting is by Joan Waltemath.



hen architectural designer Stephen Lee first saw the triplex penthouse that his sister, Nancy Lee,

wanted to buy, in a prewar building overlooking Manhattan's Central Park, he was reminded of a jigsaw puzzle with missing pieces. The apartment, which had last been redone in 1970, was a warren of cramped, cluttered spaces. "The rooms were chopped up and isolated," he says. And the configuration—a full floor sandwiched between two partial floors on opposite sides of the building, with everything connected by spiral staircases—was clumsy. To complicate matters, the elevator went only as far as the home's first floor, but the main entrance was on the second. To get there, Stephen recalls, "you walked up the fire-exit stairway and across the landing into a three-foot-wide hall that felt like a black hole."

Nevertheless, the siblings agreed that the place had enormous potential. They had seen enough listings to know that 5,000 square feet with unobstructed panoramic views is a rarity in Manhattan. And they had always planned on a gut renovation to construct Nancy's ideal living room, which would double as a chamber-music recital hall, with pitch-perfect acoustics, a grand piano, and space for 100 guests. "I'm on several boards involving music education and healing," says Nancy, who often holds fundraising concerts featuring her talented teenage children: David on the piano, Matthew on the cello, and Soona on the violin.

Nancy gave her brother carte blanche for the overhaul, and he brought in decorator Victoria Hagan to conceive spare yet welcoming interiors. Having worked with his sister on her previous apartment, Stephen understood her aesthetic preferences. "I know Nancy dislikes architecture that's either too traditional or starkly modern, so I came up with something in between—I call it crafted modernism," says the designer, who employed a symphony of limestone, textured plaster, bleached ash, anigre, and onyx to define spaces that would flow into one another. Hagan, in turn, took her cues from the understated tones of the natural materials. "I used a palette of warm neutrals, from crisp ivory to deep charcoal," she notes, "to frame the family's active lifestyle and the apartment's spectacular views."

Devising the layout hinged on finding the right place for the living area and creating a proper entrance. What seemed the obvious solution—a foyer at the elevator landing leading straight back to a living room—was scrapped when Stephen discovered



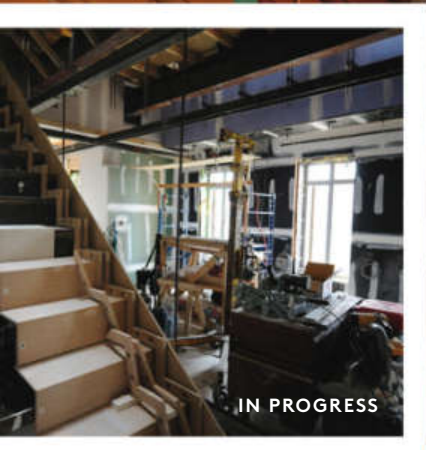
that the middle level, without its drop ceilings, had the potential for 12-foot heights. So an open living space, with a family area at one end, went on the second floor instead, running along one side of the apartment, with the kitchen, dining room, den, and master bedroom opposite. A dramatic cantilevered staircase made of glass, blackened steel, and limestone rises up to the space from the new first-floor entrance gallery, positioned off the elevator. "I always try to do something structurally interesting with the stairs," says Stephen, who for this project consulted with the engineers behind the Apple Stores' striking staircases.

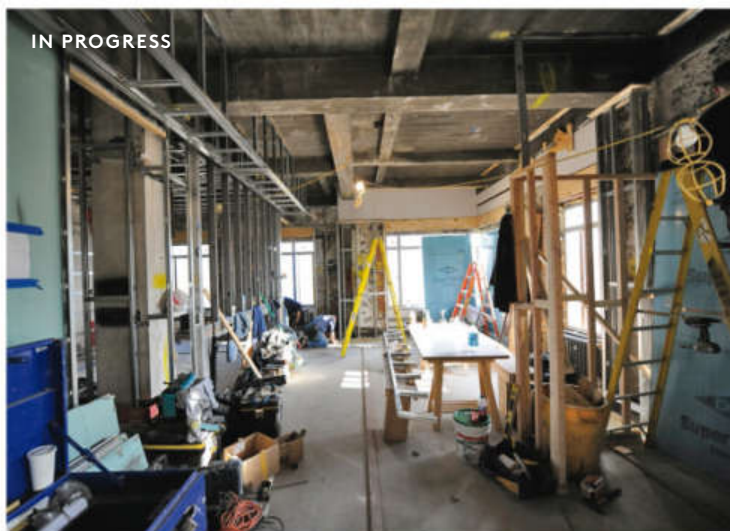
Ascending those steps to the living area provides a sense of anticipation that's fulfilled on arrival by the breathtaking scope of the space and its sweeping vistas of Central Park. But the eye is also drawn overhead to the medley of multilevel anigre beams and panels that conceal air-conditioning vents while providing "a feeling of warmth, enclosure, and coziness," Stephen says. Along with fabric wall coverings backed by acoustic tile, these ceiling panels also prevent sound from reverberating during recitals.

The living space, however, is not only for special occasions. When Nancy first met with Hagan to discuss the furnishings, they connected over the idea that there was no need to be



From top: Another view of the living area. In the den, art-works by the children are displayed above a custom-made Minotti sofa covered in a Mark Alexander linen; the cocktail table and X-form benches are by Lucca & Co., the latter cushioned in a Holly Hunt leather, while the carpet is by Marc Phillips Decorative Rugs. **Opposite:** The kitchen, whose soaring atrium was formerly a mechanical room, is equipped with a Gaggenau cooktop, a Miele hood, quartz counters, and a glass-tile back-splash; the stools are by Palo Samko.





precious. “I told Victoria that I’m not the type of person to use coasters,” says Nancy, who had the family area outfitted with a huge TV hidden behind sliding doors for the kids’ video games. To complement the bleached-ash flooring and white velvet walls, Hagan chose muted fabrics to cover vintage armchairs by Gio Ponti and T. H. Robsjohn-Gibbings and a custom-made sofa. “There’s a yin-yang between the softness of the furniture and the strength of the architecture,” the decorator observes.

And indeed, there’s a gutsiness to Stephen’s work, which shows itself in full force in the second-floor kitchen. “It’s the most compelling space in the apartment,” he says, tilting his head toward the 30-foot-high atrium that rises over the room’s central island like an apse in a modernist church. Carved out of an old mechanical room, the soaring expanse is best appreciated from the cantilevered staircase that leads to the third floor, which includes a terrace and a golf-simulator room, perhaps the apartment’s most colorful quirk. “All my kids are competitive golfers,” Nancy says. Soona’s skill, Stephen boasts, actually earned her a spot in the *Guinness Book of World Records*: At the age of five, she was the youngest girl ever to hit a hole in one.

The lofty kitchen opens to the corner dining room, which is minimally furnished to emphasize the park and skyline views. Stephen commissioned designer Lindsey Adelman to create a delicate brass chandelier with blown-glass orbs that refract the light, while Hagan devised the round polished-mahogany table that reflects the clouds. “You can’t put that kind of magic on paper when you’re designing a room,” Hagan says.

Although Nancy had seen many drawings of the proposed renovation, she was thrilled by the transformation, marveling at how her brother and Hagan knit together three disparate floors into a cohesive whole. “I wasn’t sure it was possible to make the space warm and livable,” Nancy says. “It looks like a beautiful art museum, but it feels like a home.” □

Right: A custom-made light fixture by Lindsey Adelman Studio hangs over the Victoria Hagan–designed dining table and Holly Hunt Studio chairs; the photographs are by Stephen Lee, and the rug was custom made by Beauvais Carpets.





Grafite marble walls and teak-slat flooring grace the master bath's shower; the fittings, including the flush-mounted rain-shower panel, are by Dornbracht.





DESIGN WISDOM

RECOGNIZE POTENTIAL: Stephen and Nancy were able to see promise in an apartment that at first seemed prohibitively problematic.

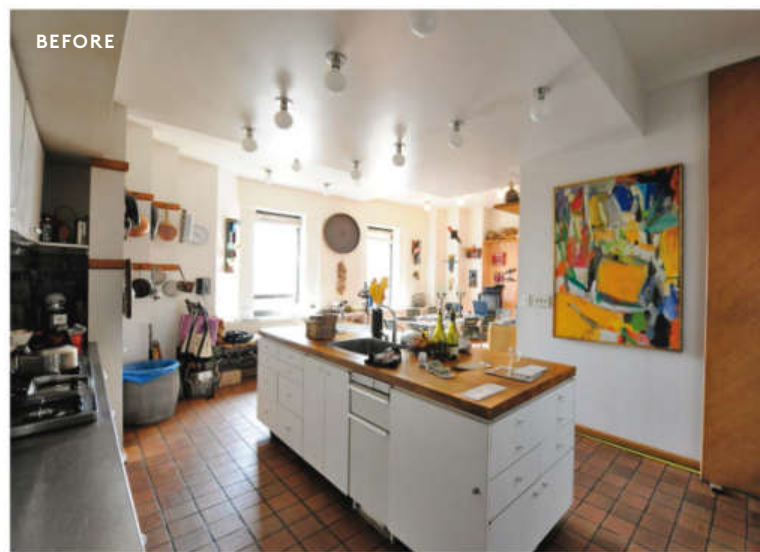
FORM SHOULD FOLLOW FUNCTION: Nancy's key mandate, to compose a living area that could double as a recital hall—complete with acoustic wall coverings—determined the layout of the entire apartment and set the tone for the design scheme.

CREATE DRAMA: The glass-lined entrance staircase adds an impressive visual element and makes for a theatrical entry into the performance/living space.

LOOK UP: Wood beams and ceiling panels not only camouflage the ventilation systems and acoustic tiles but also provide the minimalist spaces with warmth and contrast.

HIDE IN PLAIN SIGHT: Cleverly tucked away are plenty of places for Nancy's teenage children to hang out, including a golf-simulator room and a family area with a concealable TV.

LET THERE BE LIGHT: Natural materials and muted fabrics used throughout give the home an airiness that complements its bright Central Park views.



Top: The master bedroom—situated in the former kitchen space—features cabinetry and paneling made of bleached anigre. Victoria Hagan Home side tables topped with Mattaliano lamps flank the bed; the blanket is by Calvin Klein Home.

HIGH IMPACT

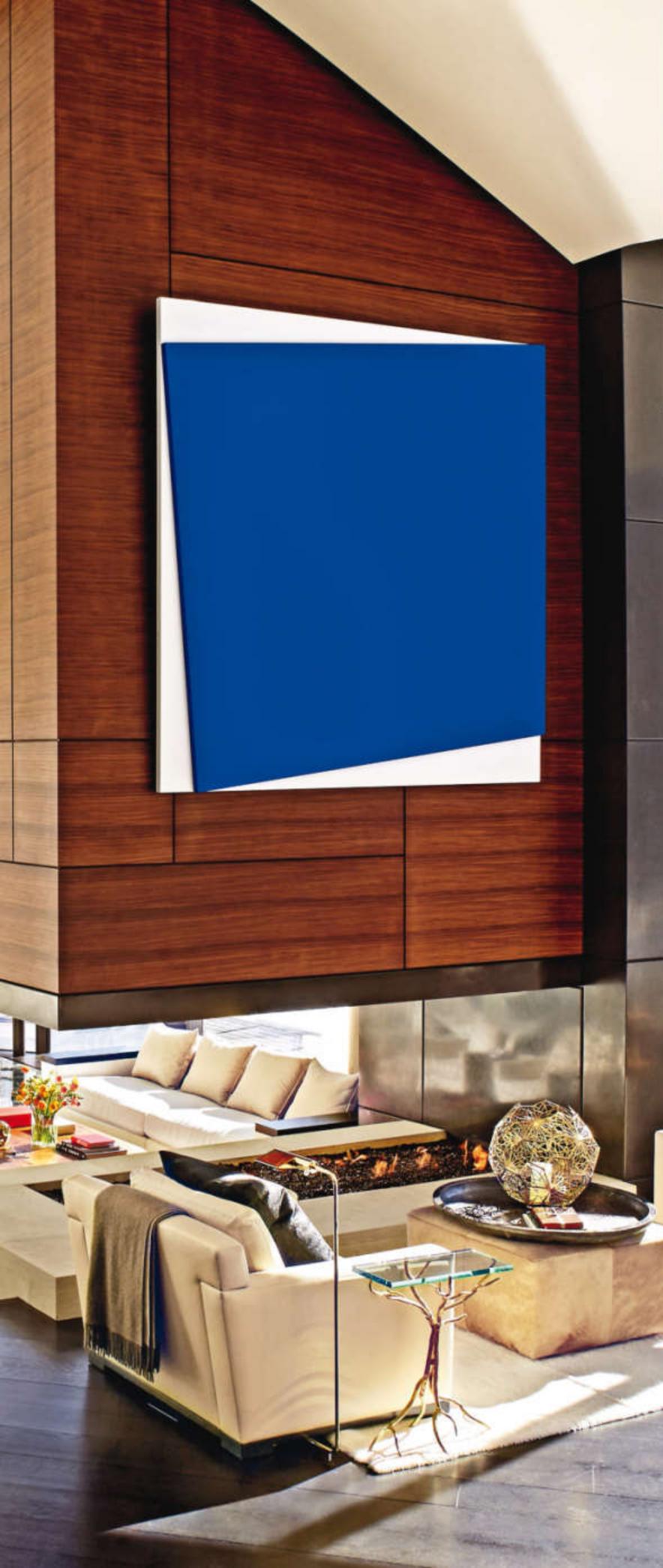
WITH THE HELP OF STONEFOX ARCHITECTS, PHILANTHROPISTS
AMY AND JOHN PHELAN TRANSFORM AN ORDINARY
ASPEN CHALET INTO THE ULTIMATE ART-WORLD PARTY PAD

TEXT BY DAVID COLMAN
PHOTOGRAPHY BY PIETER ESTERSON
STYLED BY HOWARD CHRISTIAN
PRODUCED BY SAM COCHRAN



Art collectors Amy and John Phelan tapped the Manhattan-based architecture-and-design firm Stonefox Architects to renovate and decorate their house in Aspen, Colorado. An open hearth of bronze, rosewood, and stone now unites the parlor (foreground) and the living room, which features Christian Liaigre sofas, a steel-and-slate cocktail table by Richard

Shapiro/Studiolo, and a slab low table by BDDW; the cracked-mirror floor is an artwork by Walead Beshty. In the parlor, Christian Liaigre arm-chairs clad in an Edelman leather are paired with a sheepskin carpet by the Rug Company; the abstract paintings are by Ellsworth Kelly, and the silkscreen is an Andy Warhol self-portrait. For details see Sources.



BEFORE



A full-page photograph of Amy Phelan standing in a modern parlor. She is wearing a black, double-breasted, knee-length coat with white buttons and black trousers. She is smiling and posing with one hand on her hip. The room features large floor-to-ceiling windows that offer a view of a snowy mountain landscape with bare trees. To the left, there is a wall with vertical wood paneling. In the foreground, a portion of a light-colored sofa and a round, dark coffee table with a gold-colored geometric sculpture on it are visible. The floor is made of dark wood planks.

Amy Phelan in the parlor.
Opposite, from top: Stonefox Architects created a new timber-lined entry, which showcases a Raqib Shaw painting and Liza Lou sculptures; the light fixture is by Bocci, and the rug is by Stephanie Odegard Collection. In the living room, a vertical LED installation by Jenny Holzer mingles with an array of other artworks, among them a text-based wall sculpture by Jack Pierson, a small self-portrait by Andy Warhol, and a mirrored pill cabinet by Damien Hirst; displayed in the stairway are a hanging sculpture by Dzine and a Takashi Murakami painting.



M

useum fundraisers can be staid affairs—all black gowns, gray suits, and polite conversation. Not so, however, when it comes to the Aspen Art Museum's

ArtCrush extravaganza, a rollicking three-day production that animates the Colorado resort community each summer. For the past nine years, megacollectors Amy and John Phelan have gotten the party started by hosting WineCrush, a ticketed tasting event, at their home—always a highlight of the festivities. Last July, Kardashian matriarch Kris Jenner and Adam Weinberg, director of the Whitney Museum, could be seen mingling alongside artists Mickalene Thomas, Will Cotton, and Lorna Simpson, who was the year's special artist honoree. Multiple courses and pairings later, the crowd took to the dance floor, where Amy shimmied through the sea of guests. She may have been dressed in black, but given that the blond beauty, a former Dallas Cowboys cheerleader, has a personality as vibrant as the art she and her husband collect, she hardly needs a hot-pink frock to stand out.

Also present and partying away were architects David Fox and Chris Stone, who played no small role in setting the mood that evening, their Manhattan-based firm, Stonefox Architects, having renovated and decorated the house. With its soaring ceilings, crisp white rooms, and clean lines, the home is a phenomenal showcase for the Phelans' trove, which includes statement-making pieces by the likes of Jenny Holzer, Marilyn Minter, Richard Prince, and Jeff Koons. One particularly prominent work is literally high-impact: the living room's mirrored floor, by artist Walead Beshty, cracks a little bit more with every step. "David and Chris are incredible," Amy says. "No matter how crazy or outrageous an idea, they would figure out how to make it work in the context of the house."

It's no surprise, then, that the residence is a showstopper. The Phelans—who split their time between Aspen, New York, London, and Palm Beach—are two of the biggest players in the local art scene. Their generous gifts not only helped fund the Aspen Art Museum's year-old Shigeru Ban-designed building but also ensured that admission to it would be free for all. What might come as a shock, however, is the house's past. When the Phelans bought the place in 2002, it was a murky mix of styles—Sun Belt midcentury, mountain chalet, 1980s contemporary, Arts and Crafts. "It had become confused," Fox says. Still, the home was sufficiently spacious for entertaining large groups and boasted an expanse of windows that directly overlooked a nature preserve. →



Clockwise from top left: Sleek ebonized-oak cabinetry, matching flooring, and black granite counters lend a moody elegance to the revamped kitchen, which is also outfitted with a Wolf range, a Sub-Zero freezer and refrigerators, and BDDW stools. The office is highlighted by an eye-catching Thomas Struth photograph. A crystal chandelier by sculptor Donald Lipski presides over the dining room, where Catherine Memmi side chairs surround custom-made glass-top tables; the photograph is by Andreas Gursky, and the carpet was custom made by Stephanie Odegard Collection.





An elliptical ceiling dome mirrors the curves of the strikingly reimagined indoor pool, which is bordered by a chaise longue by Lost City Arts, vintage Vladimir Kagan high-back chairs, a Saarinen table by Knoll, and Arper side chairs from Suite NY. The curtains are of a fabric from Pollack, the spa is sheathed in Sicis mosaic tile, the text-based mural at far right is by Lawrence Weiner, and the inscribed bench beneath it is a work by Jenny Holzer. The Hello Kitty sculpture on the grounds outside is by Tom Sachs.





Initially the Phelans thought any dated details could easily be removed, like a bruised peel on a perfect banana, or otherwise spruced up. “We figured we’d just tweak a few things,” Amy recalls. Fox and Stone, however, knew the house called for more serious work; its accumulation of decorative flourishes yielded visual noise that wouldn’t feel any quieter under a fresh coat of paint. For the architects, the job represented not only a major opportunity but also an intriguing challenge, since zoning laws limited new construction on the site. As Fox explains, “If you were to tear it down, you would have to build a much smaller house.”

Because the Phelans were eager to get the job done, the architects moved to Aspen for 18 months, commuting to New York when necessary. Maintaining the home’s general footprint, massing, and layout, they deftly finessed what was there, replacing the multifaceted roofline with a simplified copper-shingle version and eliminating excessive skylights in the process. A new gabled entry gives the house the focal point it lacked, while the façade was stripped of yellowish timber siding and reclad with duskier mahogany and cedar.

“We sort of renovated as we went,” Amy says. “That allowed us to try things out. At one point, we saw that there was some hollowed-out terrain outside the bar, so we decided to put a wine cellar in there. Chris and David were always up for trying to make something work.”

Throughout the house the rooms were all completely reimagined as spare spaces more in keeping with art galleries than mountain homes, with a grand stair of glass, oak, and bronze. From a decorative standpoint, not having a strict game plan meant that Stone and Fox could play around—and play they did. A case in point is the dining room, where a fantastical chandelier by artist Donald Lipski and red silk-satin curtains are dramatically reflected in two bespoke black-glass tables. One bath was given a fabulous soaking tub and a spalike wall of river rocks; another nods to Art Deco with curvaceous built-ins. And the indoor pool, previously an awkward, irregular shape, is now a turquoise oval seemingly lifted from a midcentury Miami fantasy. “We took some risks and did some things that were kind of kooky,” Fox says. “But we definitely had fun doing it.”

Though the Phelans bit off more than they originally intended, they couldn’t be happier with the results. “It’s warm and inviting,” Amy says, “but it’s also the perfect backdrop for whatever art we want to display.” And ideal for entertaining. In the words of Aspen Art Museum director Heidi Zuckerman, “It’s the ultimate party house.”

The place is such a success that the Phelans have tapped Stone and Fox to build them a new residence from the ground up in Palm Beach. As in Aspen, the home will be a fun, luxurious take on modernism—erected with some leaps of faith along the way. But as Amy points out, one of her favorite things about working with Stone and Fox is that they never shy away from a challenge. □

DESIGN WISDOM

MAKE AN ENTRANCE: By adding a new entry, the architects were able to enhance the house's profile and personality without making substantial adjustments to the footprint or floor plan.

SEE PAST THE SURFACES: As this home's transformation shows, no amount of dated woodwork and tile should deter the dedicated renovator. What is more important when house hunting are room proportions and the flow of the layout.

STREAMLINE: Wherever possible, awkward angles and decorative details were eliminated, simplifying the spaces and allowing the art to shine.

ADJUST THE BRIGHTNESS: Visually distracting overhead windows were removed to soften the light and craft a more cohesive space in which to display the Phelans' prized art collection.

OPEN YOUR HEARTH: By replacing a colossal stone fireplace with a contemporary hearth accessible on three sides, Stone and Fox merged what had functioned as two discrete living areas into one seamless entertaining space.

CREATE YOUR OWN CONTEXT: Rather than abide by traditional alpine tropes, the architects put a fresh spin on mountain style, conjuring pristine white rooms accented by luxe wood elements that subtly nod to the surrounding woodlands.



Clockwise from top: Two Ed Ruscha paintings hang on the wall behind the bespoke bed in a guest room; the custom-made tête-à-tête is upholstered in a Great Plains mohair, the curtains are of a Sahco fabric, and the walls are covered in a Wolf-Gordon silk. Another guest room features a fireplace with a rosewood-and-bronze chimney breast; the paintings are by Richard Prince (left) and Chuck Close. A mix of Ann Sacks surfaces, including a pebble wall covering, brings a warm feel to a guest bath; the sconce and side table are both by Urban Archaeology, the tub is by Waterworks, and the tub, shower, and sink fittings are all by Dornbracht.





IN A NEW LIGHT

A Manhattan penthouse recaptures its Jazz Age glow thanks to the stylish interventions of architect John Murray and decorator Elissa Cullman

TEXT BY RAUL BARRENECHE
PHOTOGRAPHY BY JOSHUA MCHUGH
PRODUCED BY HOWARD CHRISTIAN



Right: As part of their update of a New York City duplex, John B. Murray Architect and interior design firm Cullman & Kravis strikingly transformed the entrance hall, where an expanded skylight now illuminates paintings by (from left) Sean Scully, Adolph Gottlieb, and Giorgio Cavallon; the vintage Louis XVI-style lantern is from Newel, and the English Regency center table is from Niall Smith Antiques. For details see Sources.





To be clear: Not all New York penthouses are created equal. In some of the grandest apartment buildings erected before the late 1920s, the top floor was given over to living quarters for the residents' servants, but the units were typically cramped and had low ceilings and small windows. Over time, as the ranks of domestic staffs dwindled, these spaces were cobbled together to make larger apartments. Though often bestowed with access to rooftop terraces and enviable skyline views, these penthouses tend to lack the luxuriousness now implied by the term.

As a result, proper pre-Depression penthouses can be elusive quarry in Manhattan. So when the founder of a private-equity fund and his wife, a retired attorney, found one—an airy 5,500-square-foot duplex on the top floors of a dignified 1927 Upper East Side address—they jumped at the opportunity. Created by the 15-story building's developer as his own residence, it offered high ceilings, a soaring skylit stair hall, and nearly 2,300 square feet of terrace space wrapping three sides of the apartment—ideal for a couple that entertains often. “The bones were perfect, and so was the scale of the rooms,” says the husband. “We wanted to restore the glamour we imagined the penthouse originally had.”

To bring back some of that '20s allure, the homeowners enlisted New York architect John B. Murray and decorators Elissa Cullman and Lee Cavanaugh of the Manhattan design firm Cullman & Kravis, who set about reversing unwelcome earlier renovations and updating old infrastructure. The floor plan, however, was left almost unchanged. “That’s the thing about great prewar apartments: Everything is in the right place,” Cullman says of the gracious flow.

Upstairs, the master suite is situated to one side of the stair landing, with a family room and three en suite bedrooms for the couple's grown children on the other. On the lower level, which features the entertaining spaces, a few alterations were made, among them the removal of a superfluous doorway between the living room and library. In the stair hall, Murray opened up the ceiling, removed a series of awkward false beams, and installed an expanded skylight to regain the dramatic impact of the original. He also replaced the staircase—which had dark marble treads atop painted-wood risers—with a more elegantly

In the living room, a Franz Kline painting overlooks a Larrea Studio cocktail table with gilt-wood details; the mantel is by Jamb, and the Venetian-plaster walls were finished by Mark Uriu. The custom-made tufted armchair in the foreground is clad in an Old World Weavers silk, and the 18th-century English chair opposite is in a Schumacher print.







BEFORE





curved design in oak. The risers are ornamented with gilded neoclassical fretwork, inspired by a staircase at the West Wycombe House in England. “The owners didn’t want a runner, but I thought we couldn’t just have a plain brown staircase,” Cullman says. The graceful balustrade, designed by Murray, continues along the entire length of the second-floor gallery.

Previous owners had substituted most of the apartment’s original double-hung mullioned windows with narrower ones featuring single panes, sacrificing key prewar character. “It was done before the building received landmark status,” says Murray, citing protections that went into effect in 1993. So the architect put in counterweighted windows, some with mullions, that are more in keeping with the original fenestration, and

he broadened the window surrounds to their ’20s dimensions. “We also splayed the openings, which gives the windows a bit more presence,” Murray notes.

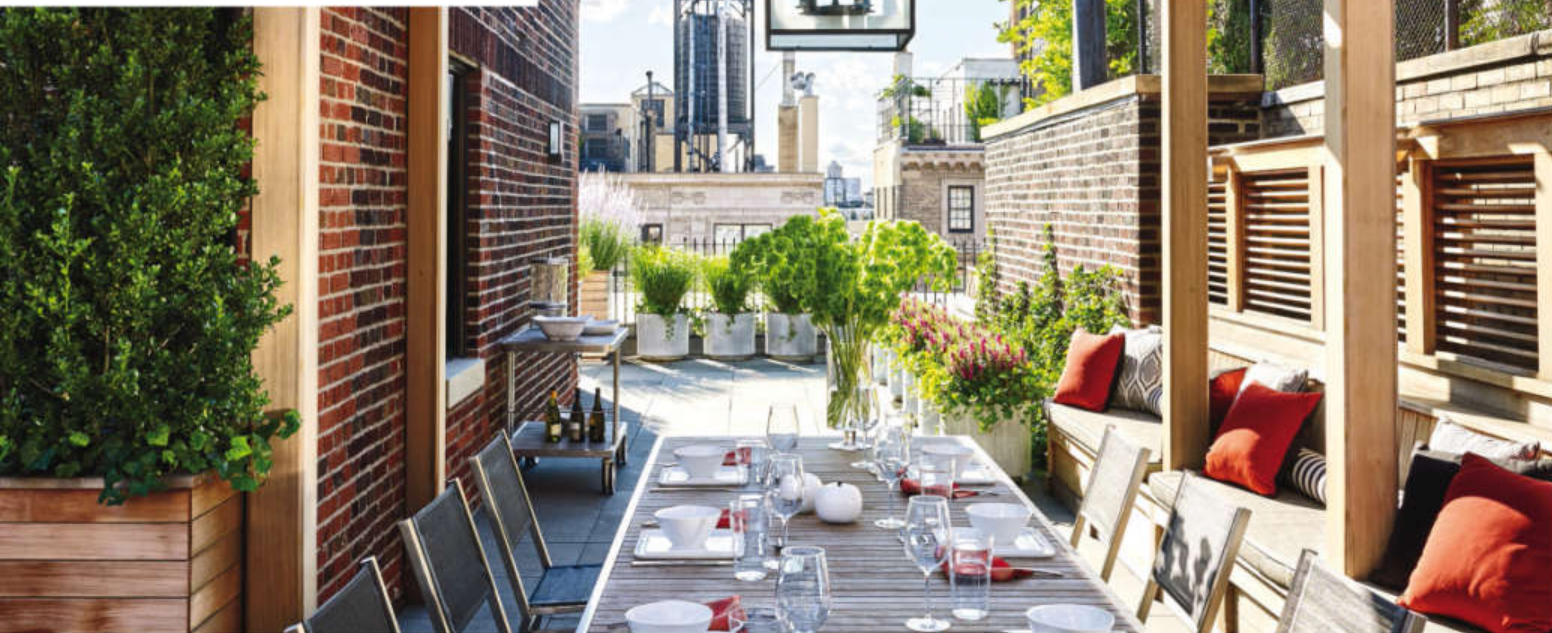
Great care, meanwhile, was taken to hide ceiling lighting and HVAC components. Recessed lights were embedded into hollow plaster-finished beams, and ventilation grilles were disguised within the plaster fluting around ceiling coffers, painstakingly aligned with the grid of existing beams and doorways. “It takes a lot of effort to make these things look invisible,” Murray says. “It’s very precise, like surgery.”

The focus, as a result, stays on Cullman and Cavanaugh’s smartly tailored, classically inflected interiors, comfortably furnished with a mix of antiques and invitingly plump armchairs and sofas. “Every piece has some detail and interest to it, and some shimmer,” says Cullman, admiring the entry hall’s Louis XVI mahogany commode, topped with *bleu turquin* marble, and the dining room’s 19th-century brass-inlaid serving table, which was once owned by Oscar de la Renta. As the wife adds, “These

Above: Regency-style chairs in a Donghia fabric surround the dining room table, while Venetian-plaster walls serve as a backdrop for paintings by Robert Motherwell (left) and Lee Krasner; the mantel is by Chesney’s. **Opposite:** A work by Louise Fishman presides over the library, which is outfitted with a circa-1920 French chandelier.



BEFORE



Edmund Hollander Landscape Architects oversaw the terrace plantings, including an abundance of Russian sage in *ipe*-wood boxes; at the far end, Barlow Tyrie armchairs join a custom-made table by Oasiq. **Above:** The pergola-topped dining area.



are not your grandmother's antiques. Everything has a provenance but also a lightness and a younger feel."

The couple's impressive collection of modern art, including a slashing black-and-white Franz Kline over the living room mantel and a bold, colorful Sean Scully canvas in the stair hall, balances the traditional tone and injects energy into the home. "We like motion and dynamism," the husband says. For Cullman, "the art is what makes everything talk to each other."

Despite the apartment's elements of formality, there is a welcoming ease about it. "Our family and extended family love coming here," the husband says. "We do a lot of entertaining, host lots of events. We recently celebrated our 25th anniversary with a party for 125 people on the terrace." For that urban oasis, Murray devised built-in lounge areas beneath retractable awnings, a pergola-topped dining area, and an outdoor kitchen, while landscape architect Edmund Hollander incorporated a profusion of willowy Russian sage and boxwood in crisp *ipe*-wood planters.

It's no wonder the couple feels little desire to escape to the country on weekends. "I'm on the terrace every day," the wife says. "It's a different city up here. It really is like living in a house in the sky." □

Holophane lights by Ann-Morris are installed in the kitchen, where the John Murray-designed cabinetry is accented with hardware by the Nanz Co.; the wall ovens are by Wolf, the cooktop is by Viking, the pot filler is by Rohl, and the counter stools are by Cliff Young.







DESIGN WISDOM

STEP IT UP: Murray replaced the entrance hall's ho-hum staircase with an elegant curved version in oak, helping revive some grandeur and set a more glamorous mood.

RESTORE CHARACTER: Many of the apartment's original windows had been swapped out for narrow panes of mullionless glass, so Murray installed larger counterweighted windows, some with mullions, to bring back more of a prewar feel while maximizing natural light.

GO UNDER COVER: Ceiling lights were cleverly recessed into hollow plaster-finished beams, and vents were hidden in plaster fluting around ceiling coffers, avoiding unnecessary visual distractions.

PLAY IT FORWARD: The owners' dynamic collection of modern art adds energy and ensures that the traditional decor looks fresh, not staid.

Above: An artwork by Josh Smith enlivens a guest room painted in a Benjamin Moore orange; the curtains feature a Cowtan & Tout floral border, and the carpet is by Stark. **Opposite:** Curtains of a Schumacher stripe complement the lustrous walls of the family room, whose custom-made sofas are covered in a Kravet cotton paisley.



A circa-1825 Austrian chandelier from Bernd Goeckler Antiques crowns the master bedroom, where a sculpture by Manierre Dawson stands in the window; Colefax and Fowler fabrics were used for the curtains and on the armchair, and the rug is by Beauvais Carpets. **Left, from top:** The master bath is equipped with a Marvin Alexander pendant light and a Waterworks tub with a honey onyx edge. An Ad Reinhardt painting graces the hallway outside the master bedroom.





BEFORE





Following a sensitive renovation by
architect Annabelle Selldorf,
a stunning historic New Jersey
estate is punched up with
handsome modern decor by
designer Matthew Frederick

RESTORATION DRAMA

On

an infamous

November night in 1921, a burglar broke into Faircourt, the luxurious Tuscan-style villa owned by multimillionaire Colonel Anthony R. Kuser in New Jersey's hunt country, and chloroformed the entire household. Among the robber's victims was the homeowner's teenage daughter-in-law, the future philanthropist Brooke Astor, who was relieved of \$13,000 worth of jewelry, including the sapphire engagement ring on her finger. The thief, called a "clever Raffles" by *The New York Times*, was never caught, but the Kusers may have taken some comfort in the paper's description of the estate as "one of the show places of New Jersey."

Faircourt still holds that allure, in large part due to architect Annabelle Selldorf and interior designer Matthew Frederick, who revamped the residence for a couple and their two children. "How can you take a house from such a different period and make it work for a modern family?" the Manhattan-based Selldorf asks, noting that the size alone was daunting—a 30,000-square-foot mansion set on 15 rolling acres landscaped by John Charles Olmsted, a son of Frederick Law Olmsted of Central Park fame. As the wife recalls of her first visit to the property, "I kept wondering, What is it zoned for?"

Constructed in 1897 and rebuilt in 1916 by architects Hoppin & Koen with marble floors and gilded ceilings, Faircourt once was stuffed with antlers, potted palms, and mock antiques. (Astor called her former in-laws' taste "frightful.") By 2002, when the present owners purchased the storied estate, bats flew through the rooms at night and birds roosted in the dozen chimneys. Still the couple had hope, admiring how Selldorf had turned a Gilded Age mansion on Fifth Avenue into the Neue Galerie museum. But this time the architect's challenge would be in reverse—to make a hulking museum of a house into a home again, one ideal for hanging out en famille as well as for entertaining hundreds when necessary.

The masterstroke of Selldorf's two-year renovation was to devise a majestic contemporary wing out of what had been a chaotic warren of service rooms, creating up-to-date living spaces that also serve as a refreshing counterpoint to Faircourt's echoing ornateness. The clean, white, light-filled result—with a double-island kitchen placed alongside a double-height family room, all illuminated by a retractable glass wall accessing an entertaining terrace—soars vertically and horizontally like a loft, while a floating stairway ascends to the bedrooms.

With that monumental balance in place, Selldorf carefully manicured the period details of the entrance hall, living room, dining room, and library, restoring elaborate plasterwork, oak paneling, and Adam-style ceilings. She also unobtrusively expanded some windows and introduced glass exterior doors

to dispel the interior's darkness and invite more views of the landscape. Selldorf redefined the cluster of bedrooms on the second floor into a family-friendly enclave, crafting a master suite and four smaller suites, one for each child and two for guests. But the clients ran out of steam before deciding on the perfect decor. "We needed a pause," the wife remembers, adding that she and her husband bought just enough furniture to make the house livable.

Then, in 2011, the man of the house came across Matthew Frederick's design studio in the nearby borough of Peapack & Gladstone. (Now located in Far Hills, Frederick also has offices in Los Angeles, New York, and St. Petersburg, Russia.) Intrigued by the decorator's simple but warm aesthetic—a restrained style he knew his wife appreciated—the husband began plotting a surprise. Prior to joining his family on a months-long European sojourn, he arranged for Frederick to have the house properly outfitted while they were away.

Frederick's strategy for dealing with the capacious rooms was to underfurnish them with overscale pieces. Large sofas went into the living room, while a massive but minimal mahogany table centers the dining room. A conference-size table that is used as a desk ended up in the library, where Kuser, an amateur ornithologist, once displayed his pheasant specimens. For the same space, Frederick created modern sofas with boxy frames that offset the room's lavishly polychromed ceiling. "All the pattern and enrichment are in the architecture," the designer observes.

Velvet and mohair upholstery in forest-greens and shimmering browns, fine wool curtains, and silk carpets allude to Faircourt's opulent past. The master bath's marble tub, sink, and shower are au courant nods to the grand marble hall on the main floor below, while the hand-painted chinoiserie wallpaper in the master bedroom is a touch of Orientalism familiar to many turn-of-the-century great houses. But instead of the hunting scenes and portraits of dowagers embraced by plutocrats of long ago, contemporary artworks—among them a Cy Twombly in the master bedroom and a Bernd Haussmann in the dining room—enliven the walls.

Frederick describes the revived Faircourt as a "fresh European space," comparing it to an old palazzo revitalized by energetic young residents. In this, perhaps, Selldorf, who hails from Germany, led the way and kept sentimentality at bay. As the husband explains, "There's a big window overlooking the main staircase that we all thought was stained glass." Could it be Tiffany? Selldorf dismissed the speculation as utter hogwash, strode to the window, and began picking at a colorful transfer that had been applied to the glass in days gone by. The gesture clearly revealed the architect's intentions for the house, as did her words that followed: "We're going to make it much simpler." ▣

Opposite: Iron gates distinguish the entrance to Faircourt, a New Jersey mansion where Brooke Astor once lived; the house was remodeled and decorated for its current owners by Selldorf Architects and M. Frederick Interiors. For details see Sources.





Matthew Frederick designed the library's sofas, whose simple lines defer to the exuberant architecture; the rug is by Merida. **Opposite, clockwise from top left:** Faircourt's rear façade. The marble-columned entrance hall. In the living room, custom-made sofas in a George Smith fabric flank the cocktail table; the paintings are by Tarslus (on the mantel) and Meyer Tannenbaum (propped on the demilune table).

IN PROGRESS





The dining room's custom-made table and chairs, the latter covered in a wool sateen accented with Samuel & Sons passementerie, are by Matthew Frederick. At the far end, a Bernd Haussmann painting joins a vintage settee upholstered in a Pierre Frey velvet ikat.



BEFORE





BEFORE



BEFORE





From top: The kitchen features a Gaggenau cooktop and wall ovens and Dornbracht sink fittings. In the adjacent dining area, Crate and Barrel pendant lights are suspended above a custom-made table and Mario Bellini chairs by Cassina. **Opposite, from top:** Annabelle Selldorf glazed the loggia so the space could be used year-round. A lounge area off the kitchen is furnished with custom-made seating clad in a Casamance wool flannel from Angela Brown; abstract artworks by Dana C. Fair are mounted beside the stairway, while the window is dressed with a Holly Hunt curtain rod and draperies of a Rogers & Goffigon sheer.

A Gracie wall covering lines the master bedroom, where a Matthew Frederick-designed bed is upholstered in a Casamance silk from Angela Brown and accessorized with a B. Viz Design appliquéd pillow; the table lamp is from Circa Lighting. **Below:** The master bath contains a Mies van der Rohe chair by Knoll and a tub filler by Boffi. **Opposite:** A work by Cy Twombly is displayed above the master bedroom's Hickory Chair desk; the acrylic-encased collage is by Robert Briggs, and the bronze chair is vintage.



DESIGN WISDOM

DO MORE WITH LESS: Frederick's sparing deployment of clean-lined, generously scaled contemporary lighting and furniture allows elaborate architectural elements to take center stage.

LIGHT FANTASTIC: To bring more natural illumination into the previously dim interiors, Selldorf sensitively widened original windows and did away with opaque exterior doors in favor of glass replacements.

MIX IT UP: The architect also transformed the old service wing and loggia into a magnificently modern kitchen and family room while preserving grand arched doorways and windows as allusive historical footnotes.





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RETURN ENGAGEMENT

PAGES 150–59: Architecture by Peter Pennoyer Architects; ppapc.com. Interiors by Shawn Henderson Interior Design; shawnhenderson.com. Landscape design by Madison Cox Assoc.; madisoncox.com; and the Organic Gardener; organicgarden-ernyc.com. **PAGE 151:** Vintage French sconces from Elle W Collection; ellew.com. Glass-top table by Silas Seandel Studio; silasseandel.com. On vintage chairs, Lorient polyester by Castel (T); castelmaison.com. On banquette, Accolade velvet by Pollack (T); pollackassociates.com. **PAGE 153:** Custom-made sofa by Shawn Henderson Interior Design; shawnhenderson.com; in Pemberley velvet by Rose Cumming (T); dessinfournir.com. Custom-made carpet by Shawn Henderson for ALT for Living; altforliving.com. Curtains of Double Lillies fabric by Soie de Lune from Lauren Hwang Bespoke (T); laurenhwangbespoke.com. On sofa, throw pillows of Honey Ikat fabric by Soie de Lune from Lauren Hwang Bespoke (T); with Annecy Brush fringe by Samuel & Sons (T); samuelandsons.com. **PAGE 154:** Vintage French holophane light from Avantgarden; avantgardenltd.com. Refrigerator by Sub-Zero; subzero-wolf.com. Range and wall ovens by Wolf; subzero-wolf.com. Antiqued-mirror backslash by Ann Sacks; annsacks.com. Sink fittings by Waterworks; waterworks.com. Stools from Mark Jupiter; markjupiter.com. **PAGE 155:** In breakfast area, vintage French holophane light from Avantgarden; avantgardenltd.com. Picnic dining table by Chris Lehecke from Ralph Pucci International (T); ralphpucci.net. Moroccan floor tile by Mosaic House; mosaichse.com. On terrace, Serene Collection table and chairs by Henry Hall Designs from Walters; waltersnyc.com. Grill by Viking; vikinggrange.com. **PAGE 156:** Irish linen carpet by ALT for Living; altforliving.com. **PAGE 157:** In sitting area, curtains of Summer Squall Stripe linen by Donghia (T); donghia.com. Carpet by ALT for Living; altforliving.com. On terrace, Quinta dining table and chairs by Janus et Cie; janusetcie.com. **PAGE 158:** Tub fittings by Waterworks; waterworks.com. **PAGE 159:** On walls, bed, and for curtains, wool felt by Holland & Sherry (T); hollandsherry.com. Linea bed by Crate and Barrel; crateandbarrel.com.

FULLY COMMITTED

PAGES 160–69: Interiors by Madeline Stuart & Assoc.; madelinestuart.com. Landscape design by New View Landscape; newviewlandscape.com. On walls throughout, White Dove OC-17 paint by Benjamin Moore; benjaminmoore.com. **PAGES 160–61:** Peabody sofa by Madeline Stuart Collection (T); madelinestuart.com; in Back to Basics linen-cotton by Great Plains (T); hollyhunt.com. 18th-century Danish

armchair and antique Chinese lacquer low table, both from Lief; liefalmont.com. Plaster table lamp by Stephen Antonson from Therien & Co. (T); therien.com. Vintage chesterfield chairs from T. L. Gurley Antiques; gurleyantiques.com. Curtains and Roman shades of Indian blankets from Hollywood at Home; hollywoodathome.com. Rug by J. D. Staron (T); jdstaron.com. **PAGE 163:** Vintage seating from the Wicker Shop of Old Saybrook; thewickershop.net. Cushions in Oxford fabric, in khaki, by Janus et Cie; janusetcie.com. **PAGE 164:** Arbor Collection dining table by Janus et Cie; janusetcie.com. Lucca chairs by Palecek (T); palecek.com. Star pendant light by Reborn Antiques; rebornantiques.net. **PAGE 166:** Vintage rattan chairs from the Wicker Shop of Old Saybrook; thewickershop.net. Custom-made mohair rug by J. D. Staron (T); jdstaron.com. **PAGE 167:** In dining room, Casa chairs by Madeline Stuart Collection (T); madelinestuart.com. On seating, New Lancaster leather by Old World Weavers (T); starkcarpet.com. In kitchen, range by BlueStar; bluestarcooking.com. Hood by Zephyr; zephyronline.com. Sink fittings by Chicago Faucets; chicagofaucets.com. **PAGE 168:** In master bedroom, 17th-century Spanish cabinet from Robuck; robuck.co. In master bath, ceiling fixture from Circa Lighting; circalighting.com. Sconces by Thomas O'Brien for Visual Comfort & Co.; aerostudios.com. In office, Eames Management chair by Herman Miller from Design Within Reach; dwr.com. Afghan flat-weave rug from Woven Accents; wovenonline.com. **PAGE 169:** Vintage brass lantern and Onik Agaronyan mirror from Downtown; downtown20.net. Bed upholstered in Fiori cotton by Fortuny (T); fortuny.com. Vintage coverlets from Pat McGann Gallery; patmcganngallery.com. 19th-century Chinese chair from Charles Jacobsen (T); charlesjacobsen.com.

VIRTUOSO PERFORMANCE

PAGES 170–79: Interiors by Victoria Hagan Interiors; victoriahagan.com. Architecture by SLR Design; slrdesign.com. **PAGES 170–71:** In living area (foreground), on custom-made sofa and armchairs, linens by Zinc Textile (T); zinctextile.com. In family area, wood-framed Gio Ponti armchairs from Bernd Goeckler Antiques; bgoecklerantiques.com. Custom-made rugs by Carini Lang; carinilang.com. **PAGE 173:** Grand piano by Steinway & Sons; steinway.com. **PAGE 174:** In den, custom-made Andersen sofa by Minotti from DDC; ddcnyc.com; in Vintage Gunmetal linen by Mark Alexander (T); markalexander.com. Cocktail table and X-form benches by Lucca & Co.; lucancy.com. On benches, Narcissus leather, in ash, by Holly Hunt (T); hollyhunt.com. Silk carpet by Marc Phillips Decorative Rugs (T); marcphillipsrugs.com. **PAGE 175:** Cooktop by Gaggenau; gaggenau.com. Hood by Miele; mieleusa.com. Barstools by Palo Samko; palosamko.com. **PAGES 176–77:** Custom-made light fixture by Lindsey Adelman Studio; lindseyadelman.com. Custom-made dining table by

Victoria Hagan; victoriahagan.com. Stiletto armchairs by Holly Hunt Studio (T); hollyhunt.com; in Milano leather, in bisque, by Holly Hunt (T). Custom-made rug by Beauvais Carpets (T); beauvaiscarpets.com. **PAGE 178:** Shower fittings by Dornbracht; dornbracht.com. **PAGE 179:** Vellum Column table lamps by Mattaliano (T); mattaliano.com. Cashmere blanket by Calvin Klein Home; calvinklein.com.

HIGH IMPACT

PAGES 180–89: Architecture and interiors by Stonefox Architects; stonefox.us. **PAGES 180–81:** In living room, Augustin sectional sofa by Christian Liaigre (T); christian-liaigre.us. Steel-and-slate cocktail table by Richard Shapiro/Studiolo; studiolo.com. Slab low table by BDDW; bddw.com. In parlor, Ecume armchairs by Christian Liaigre (T); in Royal leather by Edelman Leather (T); edelmanleather.com. Sheepskin carpet by The Rug Company; therugcompany.com. **PAGE 183:** In entry, light fixture by Bocci; bocci.ca. Hemp rug by Stephanie Odegard Collection (T); stephanieodegard.com. **PAGES 184–85:** In kitchen, range by Wolf; subzero-wolf.com. Freezer and refrigerators by Sub-Zero; subzero-wolf.com. Square stools by BDDW; bddw.com. In dining room, Loft side chairs by Catherine Memmi; catherinememmi.com. Carpet by Stephanie Odegard Collection (T); stephanieodegard.com. **PAGES 186–87:** Mirror Image chaise longue by Lost City Arts; lostcityarts.com. Saarinen table by Knoll; knoll.com. Catifa side chairs by Arper from Suite NY; suiteny.com. Curtains of Spring Morning polyester, in snowfall, by Brentano from Pollack (T); pollackassociates.com. On spa, mosaic tile by Sisis; sisis.com. **PAGES 188–89:** In guest room (top), on custom-made tête-à-tête, Take Direction mohair, in caribou, by Great Plains (T); hollyhunt.com. Curtains of Elemento wool by Sahco (T); donghia.com. On walls, Ganzu silk wall covering by Wolf-Gordon (T); wolfgordon.com. In guest bath, Ball pebble wall covering, in Sumatra-black, and tile flooring by Ann Sacks; annsacks.com. Metropolitan sconce and side table by Urban Archaeology; urbanarchaeology.com. Tub by Waterworks; waterworks.com. Tub, shower, and sink fittings all by Dornbracht; dornbracht.com.

IN A NEW LIGHT

PAGES 190–201: Architecture by John B. Murray Architect; jbmarchitect.com. Interiors by Cullman & Kravis; cullmankravis.com. Landscape design by Edmund Hollander Landscape Architects; hollanderdesign.com. **PAGES 190–91:** Vintage Louis XVI-style lantern from Newel; newel.com. English Regency center table from Niall Smith Antiques; 1stdibs.com. **PAGES 192–93:** Custom-made cocktail table by Larrea Studio; larreaudio.com. Custom-designed mantel by Jamb; jamb.co.uk. On walls, Venetian-plaster finish by Mark Uriu; uriulc.com. On custom-made tufted armchair, Siam silk by Old World Weavers (T); starkcarpet.com. On 18th-century English chair, Vincenzo fabric by Schumacher (T);

fischumacher.com. **PAGE 195:** On Regency-style chairs, Sophia cotton blend by Donghia (T); donghia.com. Mantel by Chesney's; chesneys.com. **PAGE 196:** Armchairs by Barlow Tyrie; teak.com. Custom-made table by Oasiq; oasiq.us. **PAGE 197:** Holophane lights by Ann-Morris Inc. (T); ann-morris.com. Cabinetry designed by John B. Murray Architect; jbmarchitect.com. Hardware by the Nanz Co.; nanz.com. L Series wall ovens by Wolf; subzero-wolf.com. Cooktop by Viking; vikinggrange.com. Pot filler by Rohl; rohl.com. Tower counter stools by Cliff Young Ltd.; cliffyoungltd.com. **PAGE 198:** Curtains of Montebello Stripe fabric by Schumacher (T); fischumacher.com. On custom-made sofas, cotton by Kravet (T); kravet.com. **PAGE 199:** On walls, Montana Agate paint by Benjamin Moore; benjaminmoore.com. Curtain border of Elizabethan Stripe silk-viscose by Cowtan & Tout (T); cowtan.com. Carpet by Stark (T); starkcarpet.com. **PAGES 200–201:** In master bath, pendant light by Marvin Alexander Inc.; marvinalexanderinc.com. Tub by Waterworks; waterworks.com. In master bedroom, Austrian chandelier from Bernd Goeckler Antiques; bgoecklerantiques.com. On armchair, Clarence fabric by Colefax and Fowler (T); cowtan.com. Curtains of Limoges fabric by Colefax and Fowler (T). Portofino rug by Beauvais Carpets (T); beauvaiscarpets.com.

RESTORATION DRAMA

PAGES 202–11: Architecture by Selldorf Architects; selldorf.com. Interiors by M. Frederick Interiors; mfredrick.com. **PAGE 204:** In living room, custom-made sofas designed by Matthew Frederick; mfredrick.com; in Rimini fabric by George Smith (T); georgesmith.com. **PAGE 205:** Coil rug by Merida; meridastudio.com. **PAGES 206–7:** Custom-made table and chairs designed by Matthew Frederick; mfredrick.com. On chairs, wool sateen from Matthew Frederick Textiles; with passementerie by Samuel & Sons (T); samuelandsons.com. On vintage settee, Yucatan velvet ikat by Pierre Frey (T); pierrefrey.com. **PAGE 208:** In lounge area, on custom-made seating, Arthur's Seat wool flannel by Casamance from Angela Brown Ltd.; angelabrownltd.com. Bronze curtain rod by Holly Hunt (T); hollyhunt.com. Curtains of Muse Sheer fabric by Rogers & Goffigon (T); rogersandgofigon.com. **PAGE 209:** In kitchen, cooktop and wall ovens by Gaggenau; gaggenau.com. Sink fittings by Dornbracht; dornbracht.com. In dining area, pendant lights by Crate and Barrel; crateandbarrel.com. Custom-made table by Frank's Cabinet Shop; frankscabinetshop.com. Cab chairs by Mario Bellini for Cassina; cassina.com. **PAGE 210:** In master bedroom, on walls, hand-painted wall covering by Gracie (T); graciestudio.com. Bed upholstered in silk by Casamance from Angela Brown Ltd. (T); angelabrownltd.com. Appliquéd pillow by B. Viz Design; bviz.com. Geometric Tall table lamp from Circa Lighting; circalighting.com. In master bath, Mies van der Rohe Barcelona chair by Knoll; knoll.com. Tub filler by Boffi; boffi.com. **PAGE 211:** Macassar desk by Hickory Chair; hickorychair.com.

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REMEMBRANCE OF THINGS PAST

When news broke in late August that ISIS, the Islamic State of Iraq and Syria, had demolished the Temple of Baalshamin in Palmyra, Syria, it was the realization of architecture lovers' worst fears. Since ISIS seized the archaeological complex—a UNESCO World Heritage Site—in May, the fate of the breathtaking structure (pictured here) had hung precariously in the balance, with the extremist group escalating threats to destroy it and other treasures. Built some 2,000 years ago and distinguished by its mix of Greco-Roman and regional styles, the temple had long stood as one of the best-preserved ruins in the ancient city, the edifice's acanthus-crowned columns and pilasters remarkably intact. All that, tragically, has been reduced to rubble. Satellite images confirmed the building's demolition, only to be followed by reports

that the larger Roman-era Temple of Bel and three ancient funeral towers nearby had met similar fates. If there is any consolation to be found, it's that the international community has taken these immeasurable cultural losses as a call to action. The Institute for Digital Archaeology (a joint venture between Harvard and Oxford universities) has teamed with UNESCO and New York University to launch the Million Image Database Program, an initiative to distribute 3-D cameras in conflict zones around the world, enabling locals to document important structures and artifacts for study and, potentially, replication. The hope is to deploy 5,000 devices by the end of this year and to gather one million images by the end of 2016. Time, it need not be said, is of the essence. digitalarchaeology.org.uk —SAM COCHRAN





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